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NOTE

Beginning with this first number of Volume 19 of the *Quarterly Journal of Current Acquisitions*, the dating of the issues will be changed. Henceforth they will be dated December, March, June, and September, instead of November, February, May, and August, as heretofore.

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The Library of Congress
QUARTERLY JOURNAL OF
CURRENT ACQUISITIONS

Volume 19

DECEMBER 1961

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German-Language Helvetica

SWITZERLAND'S TRADITION of fine printing, dating back almost 500 years, is exemplified not only by the fact that the oldest book received by the Library last year was printed in Basel (Franciscus Niger, *Grammatica brevis*, 1499),¹ but also by the receipt of many excellent recent Swiss publications. Current Swiss book production has continued to reflect the linguistic division of the country, with most of the titles published in German. In 1959, the 4,371 books published in Switzerland were divided by language as follows:

German.....	3, 129
French.....	819
Italian.....	68
Romansh.....	14
Other.....	119
Multilingual.....	222

At the same time, Swiss publishing has close linguistic ties with Switzerland's neighboring countries. Thus, most of the Swiss international book trade is with Germany. In 1960, \$4 million worth of Swiss books were exported to Germany, and \$5,800,000 worth of German books were imported. This constituted a considerable proportion of the country's total book exports of \$8,700,000 and of its total imports of \$9,700,000 for that year. However, one should not minimize on the basis of these data the general international significance of the Swiss publishing industry.

Swiss books have found particularly wide acceptance in the United States; in

1960, this country with \$1,400,000 worth of Swiss books, was the third largest importer, after Germany and France. In fiscal 1960 the Library acquired 601 current publications, a considerable portion of the number of new Swiss titles.

Several factors contribute to the demand for Swiss books. A tradition of workmanship has merged with a capacity for technological development to enhance printing, book design, and illustrations; scholarship and literary craftsmanship often blend with a democratic tradition of a well-informed public to produce fine books of wide general interest; and, finally, political and social stability at home, coupled with a dedication to international humanitarian causes, has provided a sound basis for describing and evaluating contemporary world problems.

Swiss Reference Books

Since World War II several new Swiss reference works have appeared. The *Schweizer Lexikon* (Zürich), a general encyclopedia published by the Encyclopolis-Verlag in a seven-volume (1945-48) and a two-volume (1949-50) edition, filled an urgent need at a time when other German-language encyclopedias had become obsolete. A *Who's Who in Switzerland, Including the Principality of Liechtenstein*² is published regularly by the Central European Times Publishing Company of Zürich (the first issue was for 1950/51, the most recent for 1960/61). Finally,

² Important books in English on Switzerland are also included in this article.

¹ *QJCA*, XVIII (May 1961), 146.

the Swiss Bookdealers' and Publishers' Association (Schweizerischer Buchhändler- und Verlegerverein) in Zürich has initiated a series in two parts, *Schweizerische Nationalbibliographie*, providing regularly a cumulative index to Swiss publications. This series is produced under the direction of the Schweizerische Landesbibliothek in Bern and consists of the *Schweizer Bücherverzeichnis*, a continuation of the former *Katalog der Schweizerischen Landesbibliothek*, and the *Schweizer Zeitschriftenverzeichnis*. For the former, issues for the years 1948/50 and 1951/55 have appeared, and for the latter for 1951/55 only.

General Books

Among the many general books, perhaps no other recent Swiss publication will be appreciated as much as an unpretentious collection of reminiscences by a number of well-known Swiss and German authors, edited by Josef Halperin and entitled *Als das Jahrhundert jung war* (Zürich, 1961), which tries to recapture the mood of European life before World War I. Similarly, a study of Jewish humor, *Der jüdische Witz* (Olten, 1960), by Salcia Landmann, wife of the well-known Swiss philosopher Michael Landmann, reflects the Jewish way of life in Central and Eastern Europe that is now essentially a thing of the past. This critical anthology, with its careful explanations, has become a bestseller in West Germany. Another woman writer is Bettina Hürlimann, whose well-illustrated work on books for children, *Europäische Kinderbücher in drei Jahrhunderten* (Zürich, 1959), should not only interest bibliographers and literary critics but also delight the general reader.

Swiss participation and interest in international affairs is reflected in two recent accessions. The memoirs of the last League of Nations commissioner in Danzig, Carl J. Burckhardt, entitled *Meine Dan-*

ziger Mission, 1937-1939 (Zürich, 1960), are largely based on his hitherto unpublished reports and make a substantial contribution to our knowledge of the Nazi period. Burckhardt, a distinguished Swiss diplomat and scholar, provides a penetrating and critical account of the end of Danzig autonomy and the beginning of World War II. Another documentary book on the Nazi period is a collection of various pieces of evidence on Eichmann's participation in the mass extermination of Jews. This work, *Eichmann und Komplizen* (Zürich, 1961), was undertaken several years ago by an expert in the field of war-crime trials, Robert M. W. Kempner, and was completed and published after Eichmann's arrest.

Among other general Swiss publications, the handy Bible encyclopedia by Herbert Haag, *Bibel-Lexikon* (Einsiedeln, 1956), published under Catholic auspices and emphasizing recent findings in Old Testament scholarship, is noteworthy for its clarity and its references. In addition, a new evaluation of Hegel, written in the form of a biography by Prof. Gustav Emil Müller and entitled *Hegel, Denkgeschichte eines Lebendigen* (Bern, 1959), should be mentioned. Müller, who came originally from Bern and is now teaching in Oklahoma, is well known for his contributions in the field of philosophy.

Books on Switzerland

Swiss books on Switzerland follow a well-established tradition of keeping the people informed on all aspects of public life. These works, which are well written and are often handsomely illustrated, describe clearly, even to outsiders, this complex country, with its rugged geography, its diverse political organization, and its ethnic and denominational divisions. The Neue Helvetische Gesellschaft (New Helvetic Society) has been especially active in promoting an understanding of Swiss

affairs. It sponsored a small but comprehensive collection of essays on many aspects of Swiss life, edited by Emil Egli and called *Die Schweiz, Eigenart und Weltverbundenheit* (Konstanz, 1958). Its reference value is enhanced by well-chosen illustrations, maps, and graphs. This organization also issues *Die Schweiz, ein nationales Jahrbuch* (Bern, 1930-), which takes up one theme in each of its annual issues and which contains many contributions from all parts of Switzerland. It is highly informative, and the various essays are rendered in the language of the contributor.

Among descriptions of the country and its people, Kurt B. Mayer's *The Population of Switzerland* (New York, 1952) is still the best available general study, while Heinrich Guterson's *Geographie der Schweiz* will provide a comprehensive survey of the physical and human geography of Switzerland. Each of its three volumes is designed to deal with one major Swiss region; the first (Bern, 1958), which is the only one thus far received, covers the Jura area. A typical product of Swiss mountaineering experience is Rudolf Bucher's monograph on Alpine air-rescue operations, *Fliegen, Retten, Helfen* (Liestal, 1961), a book that should also interest those concerned with general air-rescue problems.

With the origins of the Swiss Confederation dating back to medieval times, national history has remained a major field of Swiss endeavor. While the brief survey by Edgar Bonjour, H. S. Offler, and G. R. Potter, entitled *A Short History of Switzerland* (Oxford, 1952), will continue to be useful to English-speaking readers, several recent German-language works provide a balanced survey of Swiss history for the student, librarian, and general reader. Peter Dürrenmatt, the well-known Basel publicist, gives in his *Schweizer Geschichte* (Bern, 1957) a read-

able and profusely illustrated account of his country's history. The work lacks references, but it is indexed, and the extensive narrative is lively and informative. A more ambitious and scholarly undertaking, which combines text with maps and illustrations, is the *Illustrierte Geschichte der Schweiz* (Einsiedeln, 1958-), in three volumes, two of which have been received. Similarly, the second and revised edition of Hektor Ammann and Karl Schib's *Historischer Atlas der Schweiz* (Aarau, 1958) goes beyond general political history, covering many aspects of social and local developments.

Several works reflect the long Swiss military tradition. Markus Feldmann's *Schweizer Kriegsgeschichte* (Bern, 1915-35), in 12 volumes, a standard work published under the auspices of the Swiss Federal Government and acquired only recently by the Library, has been supplemented by other special studies. Two of these, dealing with more recent military developments, rely, as does Feldmann's work, on the contributions of a number of experts. Hans R. Kurz' *Die Schweiz im Zweiten Weltkrieg* (Thun, 1959) provides a systematic description of the Swiss army during World War II, while *Die Schweizer Armee von heute* (Thun, 1959), also edited by Kurz, deals with Swiss military problems and developments of the postwar years. Another work on military developments is Paul M. Krieg's *Die Schweizergarde in Rom* (Luzern, 1960), which provides a detailed and informative history of the Swiss papal guards.

American students of comparative government have a longstanding interest in the Swiss constitutional and political system. In addition to the masterful commentary on Switzerland's constitution, *The Federal Constitution of Switzerland* (Oxford, 1954), by Christopher Hughes, two more recent monographs have appeared, each dealing with a major Swiss political

group. Benno Hardmeier's *Geschichte der sozialdemokratischen Ideen in der Schweiz* (Winterthur, 1957) emphasizes the ideological development of the Swiss Social Democratic Party, while Gregor Beuret's *Die katholisch-soziale Bewegung in der Schweiz, 1848-1919* (Winterthur, 1959) deals with the Catholic labor movement.

Various aspects of Switzerland's economy are considered in several recent publications. These studies are especially significant in view of Switzerland's high degree of industrialization and of its role in international banking. Moreover, such treatises reflect favorably the high standards of economic research maintained by Swiss universities. A brief, overall survey of the economy is provided by Raymond Deonna's *Neue schweizerische Wirtschaftskunde* (Geneva, 1960). Similarly useful for reference and information purposes are the pamphlets, *The Swiss National Income*, issued by the Union de Banques Suisses (Zürich, 1959), and *Die schweizerische Entwicklungshilfe*, published by the Neue Zürcher Zeitung (Zürich, 1960). Two recent works on the Swiss textile industry are more substantial in treatment. Walter Bodmer's *Die Entwicklung der schweizerischen Textilwirtschaft im Rahmen der übrigen Industrien und Wirtschaftszweige* (Zürich, 1960) provides a critical and well-documented history of that branch of manufacturing which spearheaded the Industrial Revolution in Switzerland. *Die schweizerische Textilindustrie im internationalen Konkurrenzkampf* (Zürich, 1959), by Alfred Bosshardt and others, is an analysis of the present competitive status of the Swiss textile industry. This survey was undertaken on behalf of the textile industry with a view to finding ways and means of stimulating its growth. In addition, two monographs on Swiss foreign trade, Paul Erdman's *Swiss-American Economic Relations, Their Evo-*

lution in an Era of Crises (Basel, 1959) and Albert Rieder's *Die Handelsbeziehungen Schweiz-Commonwealth, seit dem Zweiten Weltkrieg* (Winterthur, 1960) cover Swiss commercial relations with the English-speaking world.

Switzerland's press is of great national and international significance. Karl Weber's *The Swiss Press, an Outline* (2d rev. ed., Bern, 1960) provides a concise and informative survey of this subject. Elizabeth Wiskemann's *A Great Swiss Newspaper; the Story of the Neue Zürcher Zeitung* (London, 1959) is a well-documented history of the most important Swiss newspaper, while Frederick H. Hartmann's *The Swiss Press and Foreign Affairs in World War II* (Gainesville, 1960) describes the role of press controls instituted by the Swiss Federal Government in order to safeguard its neutrality during World War II.

German-speaking Switzerland has evolved its own literary life, but accounts of this development are infrequent. Max Wehrli's "Gegenwartsdichtung der deutschen Schweiz," in *Deutsche Literatur in unserer Zeit* (Göttingen, 1959), should therefore be of particular interest, for it provides a brief and up-to-date description of this subject. Moreover, two of the best-known German-language dramatists, Max Frisch and Friedrich Dürrenmatt, are Swiss. Their work is reviewed by the literary critic Hans Bänziger in his *Frisch und Dürrenmatt* (Bern, 1960), while Elisabeth Brock-Sulzer's *Friedrich Dürrenmatt; Stationen seines Werkes* (Zürich, 1960) is a discriminating appreciation of Dürrenmatt. The regular preference given in conversation to dialect in German-speaking Switzerland has given Swiss dialect studies a special significance. Hans Trümpler's *Schweizerdeutsche Sprache und Literatur im 17. und 18. Jahrhundert (auf Grund der gedruckten Quellen)* (Basel, 1955) is a thorough and scholarly treatise on the

linguistic and literary development of German-Swiss dialects. Finally, students of Swiss literature will be interested to learn that Carl Spitteler's *Gesammelte Werke* (10 vols. in 11, Zürich, 1945-58), which has been collected and published under the auspices of the Swiss Federal Government, is now complete.

In the field of fine arts, Paul Ganz' *Geschichte der Kunst in der Schweiz von den Anfängen bis zur Mitte des 17. Jahrhunderts* (Basel, 1960), which is designed for the "educated layman," has appeared, 6 years after the author's death. This illustrated and carefully indexed work should also serve as a reference tool.

The 500th anniversary celebrated by the University of Basel in 1960 was commemorated in a number of publications on its history. One of these, Edgar Bonjour's *Die Universität Basel, von den Anfängen bis zur Gegenwart, 1460-1960* (Basel, 1960), is a well-documented, scholarly analysis of its institutional and intellectual development, being more a contribution to the history of learning than a mere memorial volume.

The prominent role of Swiss Protestant theology is reflected by Peter Vogelsanger's *Der Auftrag der Kirche in der modernen Welt; Festgabe zum siebzigsten Geburtstag von Emil Brunner* (Zürich, 1959), which contains contributions from Switzerland and abroad.

Books on Other Countries

There are a number of fine Swiss books describing other countries and continents. These excel in the literary and substantive quality of their texts and also often in photographs and other illustrative matter. Emil Schulthess' two books on Africa, *Afrika; vom Mittelmeer zum Äquator* (Zürich, 1958) and *Afrika; vom Äquator zum Kap der Guten Hoffnung* (Zürich, 1959), are designed for the general reader. Their pictures (without the narrative)

have been combined in a one-volume English-language edition entitled *Africa* (New York, 1959). Similarly, the work by the art critic and publisher Titus Burckhardt, *Fes, Stadt des Islam* (Olten, 1960), combines literary interpretation with photographic presentation.

Another distinguished writer, Martin Hürlimann, provides in his *Wiedersehen mit Asien* (Zürich, 1959), a well-illustrated account of a trip through several Asiatic countries, including mainland China, describing his impressions of their political and social problems. Arnold Hottinger's *Die Araber; Werden, Wesen, Wandel und Krise des Arabertums* (Zürich, 1960) is an attempt to arrive at a balanced appraisal of the historical forces molding the modern Arab nations. Heinz Adolf Mode's *Das frühe Indien* (Zürich, 1959) provides a scholarly survey of prehistoric India. Two works produced by Toni Hagen with contributions from other authors describe Mount Everest and Nepal. The study of Everest, *Mount Everest; Aufbau, Erforschung und Bevölkerung des Everest-Gebietes* (Zürich, 1959), emphasizes geological and mountaineering aspects, while the other, *Nepal, Königreich am Himalaya* (Bern, 1960), also based on extensive field work, goes beyond geographic and ethnological analysis by providing a survey of the political, cultural, and economic life of this mountain kingdom. Its photographs and maps are especially noteworthy. Finally, Emil Schulthess' *Anarctica* (Zürich, 1960), a beautiful pictorial account of his participation in the United States operation "Deep Freeze IV" in 1957 and 1958, should be of particular interest to American readers. This is also available in an English translation bearing the same title (New York, 1960).

Some of the most useful Swiss publications on other areas are economic studies. The series edited by Rudolf Frei, *Wirtschaftssysteme des Westens*, covered in its

first volume (Basel, 1957) the economies of Belgium, Denmark, Great Britain, Japan, the Netherlands, Austria, Spain, and Sweden. Contributions analyzing each national economy were in German, French, or English, and each was prepared by an economist of the respective country.

Among studies dealing with individual countries, Emil Heinz Batliner's *Das Geld- und Kreditwesen des Fürstentums Liechtenstein in Vergangenheit und Gegenwart* (Winterthur, 1959) makes a scholarly contribution to understanding of the economic history and conditions of this small principality. René Erbe's *Die nationalsozialistische Wirtschaftspolitik, 1933-1939, im Lichte der modernen Theorie* (Zürich, 1958) provides a competent theoretical analysis of Nazi economic policies, while Karl Friedrich's *Westdeutsche Zahlungsbilanzpolitik von 1948 bis 1951* (Zürich, 1955), Ernst Jakob's *Die Wirtschaftspolitik Belgiens in den Jahren 1944 bis 1953 unter besonderer Berücksichtigung der Währungspolitik und der Vollbeschäftigung* (Basel, 1956), and Rudolf A. Guggisberg's *Die Geldpolitik als Mittel zur Bekämpfung der Inflation in Grossbritannien von 1951 bis 1957* (Zürich, 1959) stress national fiscal policies in postwar Europe. A similar but more extensive study by Bruno Fritsch, *Geschichte und Theorie der amerikanischen Stabilisierungspolitik, 1933-1939/1946-1953* (Zürich, 1959), contributes to theoretical understanding of United States fiscal policies before and after World War II. Also of interest to American economists should be Karl Weber's *Amerikanische Standardkostenrechnung* (Winterthur, 1960), which provides a history of standard cost accounting in the United States between 1920 and 1960, and

Friedrich Hertle's *Standortprobleme der amerikanischen Eisen- und Stahlindustrie* (Basel, 1959). Both studies rely primarily on American sources.

Several important publications have appeared in Switzerland dealing with the literature of other countries, and in particular with German-language authors. Walter Muschg's collection of essays on German literature, *Die Zerstörung der deutschen Literatur* (3d ed., Bern, 1958), derives its title from its leading article, which espouses the thesis that German literary creativity has been destroyed in this century. More descriptive but not uncritical is Linus Spuler's *Deutsches Schrifttum in den Vereinigten Staaten von Amerika; Beiträge von Amerika-Schweizern* (Luzern, 1960), which emphasizes Swiss-American writings within the framework of German-language publications in the United States. It has footnotes and provides literary samples. Klaus Wagenbach's *Franz Kafka; eine Biographie seiner Jugend, 1883-1912* (Bern, 1958) constitutes an original contribution to the study of Kafka's youth. The publication of Erich Kästner's *Gesammelte Schriften* (Zürich, 1959), in seven volumes, should also be noted. His recent autobiographical *Als ich ein kleiner Junge war* (Zürich, 1957) is ostensibly written for children, but can be equally enjoyed by adults. It has been translated into English under the title *When I was a Little Boy* (London, 1959), and there is a simplified and annotated American edition (New York, 1960).

ARNOLD H. PRICE

Area Specialist (Central Europe)

Slavic and Central European Division

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Lincoln Papers in the Stern Bequest

By the bequest of Alfred Whital Stern, who died in Chicago on May 3, 1960, the Library's important collections of Lincolniana have been greatly enriched by a large group of manuscripts and autographs by and connected with Abraham Lincoln. One of the most famous of Lincoln's letters, the "Hooker letter," written by the president to Maj. Gen. Joseph ("Fighting Joe") Hooker on January 26, 1863, after he had appointed him Commander of the Army of the Potomac, is part of this bequest.¹

The letters and documents fall into two large categories. The greatest number of them are largely legal papers. There are court orders, some documents signed by Lincoln, legal notices, some Lincoln autograph endorsements on statements and bills, autograph annotations, petitions, appointments, legal answers, receipts, and powers of attorney—mostly from various places in Illinois and of various dates. Among these legal papers there is also a bench docket book page with autograph annotations, and there are legal items bearing the names of Lincoln and his associates and variously dated from 1849 to 1858. The second category includes a small number of signed Lincoln letters.

A brief description of some of the documents and papers in this notable bequest follows.

¹ *QJCA*, IX (February 1952), 58-60, presents a description of this letter.

Dated July 31, 1862, is a one-page holograph note, signed "A. Lincoln," endorsing M. S. V. Heard for a position with the Federal Government. This note is attached to a letter to Heard from Bishop W. R. Whittingham, dated at Baltimore, July 30, 1862. In the former Lincoln had this to say: "I need not tell the Sec. of the Treasury or any of the Heads of Departments, who Bishop Whittington [*sic*] is—and I shall *really be pleased* if a situation can be found for Mr. Heard." William Rollinson Whittingham was the fourth Protestant Episcopal Bishop of Maryland.

On Executive Mansion stationery, dated January 10, 1863, is a letter from Lincoln to Maj. Gen. Samuel R. Curtis in St. Louis, Mo. The text of this letter, which was published in the edition by Roy P. Basler and others of *The Collected Works of Abraham Lincoln* (9 vols., 1953-55), VI, 52-53, reads: "I understand there is considerable trouble with the slaves in Missouri. Please do your best to keep peace on the question for two or three weeks, by which time we hope to do something here towards settling the question, in Missouri."

On October 3, 1863, President Lincoln wrote from the Executive Mansion to Maj. Gen. George G. Meade, Commander of the Army of the Potomac: "Have you a man in jeopardy as a deserter by the name, William T. Evers, private in Co. D,

Brooklyn 14th State Militia, or 84th Vols? If you have please send me the facts and condition of his case." This letter was published in *The Collected Works*, VI, 496.

"If agreeable to Gen^l. Hooker, let the time be 4 o'clock, P.M. Tuesday, October 22, 1861" is the holograph annotation by President Lincoln on a letter written to him by Brig. Gen. Joseph B. Hooker to arrange for the first flag-raising ceremony on the newly completed Fort Lincoln in the District of Columbia. Hooker's letter bears no place nor date, but it is probably early October 1861. The Lincoln endorsement was published in *The Collected Works*, IV, 559.

Among the legal papers and documents is an order by the clerk of Sangamon County to its sheriff, dated December 28, 1837, authorizing the sale of the goods, chattels, etc., of Thomas Constant and Josiah Francis and carrying an endorsement indicating that Abraham Lincoln, representing the plaintiff, was the highest bidder. There is a similar order for July 26, 1838, and another for August 21, 1838. These orders were executed during the days of Lincoln's first law partnership with John Todd Stuart. That partnership, which began virtually upon his admission to the bar, was first announced in the *Sangamo Journal* for April 15, 1837.

Two of the finest legal documents in the collection are long and well-preserved letters from Lincoln to Thomas J. Turner. They are part of a correspondence with Turner which continued over several years, and, as indicated in the note to the letter of February 8, 1850, in *The Collected Works*, II, 72, "since records of the United States District Court for this period are not extant, efforts to identify circumstances and participants have in most instances been futile." The text of the first letter is:

Dear Sir:

I have been examining your Bill, and studying the case some to-day. There is some confusion in the description of the land, as given in the Bill, which I suppose comes by mistake. To enable me to correct this, before filing the Bill, send me an exactly accurate description of all the tracts. I do not think any Injunction will be necessary pending the suit; and consequently no bond is necessary except the ordinary bond for cost, a blank for which I herewith send you. Have the bond filled, and executed by some one for whose responsibility you can vouch, and send it back to me.

Were our men actually in possession of the land at the time it was conveyed by Denny to Bradshaw? Are we *obliged* to put Bradshaw on his oath? Can we not *prove* our case without?

Please answer these questions when you write.

Yours as ever

A. Lincoln

The text of the second letter to Turner dated December 21, 1853, and published in *The Collected Works*, II, 208, is:

Dear Sir:

Yours of the 16th is received. You say Adams did go to Peoria with Bradshaw, but was not actually present when Bradshaw took the deed. But by whom can we *prove* that he was not actually with him? This is the point. We *can* use Bradshaw as a witness; and we ought, by all means, to do it, if we can have any assurance that he will testify fairly. What he told Phelps recently, is clearly hearsay, & we can not be allowed to prove it by Phelps; but Bradshaw would probably swear the same he told Phelps. It is now a great question with me whether we shall take Bradshaw's deposition; and I wish to know, at once, what you and our clients think of trusting him. He can make the matter entirely plain on all the points and no one else can. If you conclude to trust him, write me, and I will, at this term, get an order of court to examine him. Yours truly

A. Lincoln

There are 148 separate legal pieces having to do with Lincoln's own cases or legal business and with those of his various partners and associates. Among these papers are two slave bills, both from Mobile County in Alabama, one dated January 21, 1830, the other July 2, 1850.

Mr. Stern's bequest also included many letters and documents which, although of only an association interest to Lincoln, are in themselves quite interesting.

A letter quite typical of Mary Todd Lincoln, the President's wife, is one dated November 11, 1865, to the firm of H. Leeds & Miner. Writing from Chicago, she said: "Gentlemen—Your letter, relative to the carriage has been received. Considering it was so much out of repair, I think it sold very well. Can you inform me, who was the purchaser? As to Mr. Williamson—for the last four years, he was tutor to my little boys; my husband & myself always regarded him as an upright, intelligent man. When leaving Washington, last May I directed, the servant woman, to present him in my name (and in consideration for the high reverence, he Mr. W. always entertained for the President) a shawl, & dressing gown. In doing so, I felt he would cherish & always retain, these relics of so great & good a man. My astonishment, was very great I assure you, when you mentioned that these articles were for sale. Mr. W. certainly did not reflect, when he proposed such a thing. I wish you would write to him & remonstrate—upon so strange a proceeding. Hoping, again to hear from you, on the subject, I remain very respectfully Mrs. A. Lincoln." A postscript added to the opposite page reads: "I am feeling very anxious, after again looking over your letter, about Mr. Williamson's *proposed sale*, of these little relics—it sounds very badly to me, who in my deep affliction, am naturally very sensitive. If possible, it *must be* prevented. M. L." This letter is on Mrs. Lincoln's black-bordered stationery.

A letter from William H. Herndon, Lincoln's law partner and biographer, to "Friend Remsburg," is dated at Springfield, Ill., September 10, 1887, and reads:

To-day I send you Speed's lecture on Lincoln which you can keep till I send for it and this

will probably be never: it is a very poor lecture, if the lecture contains his knowledge of Lincoln; and I guess it does: it shows no insight into Lincoln at all, though it is well enough written. It is said that Speed had a world of influence over Lincoln. This may be so, and yet I never saw it.* It is said by Nicolay & Hay that Lincoln poured out his soul to Speed—Bah. Nonsense. Lincoln never poured out his soul to any mortal creature at any time and on no subject. He was the most secretive—reticent—shut mouthed man that ever existed. You had to *guess* at the man after years of acquaintance and then you must look long and keenly before you *guessed* or you would make an ass of yourself. You had to take some leading—great leading and a well established fact of Lincoln's nature and then follow it by accurate & close analysis wherever it went. This process would lead you correctly, if you knew human nature and its laws. Lincoln was a mystery to the world: he loved principle, but moved men just to suit his own ends: he was a trimmer among men, though firm on Laws & great principles: he did not care for men: they were his tools and instruments: he was a cool man—an unsocial one—an abstracted one, having the very quintessence of the profoundest policies. Lincoln's heart was tender, full of mercy, if in his presence or some imaginative man presented the subject to him. "Out of sight out of mind," may truthfully be said of Lincoln. If I am correct what do you think of the stories afloat about what Lincoln said in relation [to] his religion, especially said to strangers? I send you two "Truth Seekers", which you will please read where I speak of Lincoln in 3 letters—pages marked at the top. You will learn something of Lincoln's nature in those 3 letters of mine—2 of them of L's religion & one to a minister. Please read them. There are some quotations in these letters, which I have never had time to send you as I now recollect it. They are good things—one on Laws of human nature and one on the pride—haughtiness of Christians. Lincoln delivered a Lecture in

* Mr. Speed was my boss for 3 or 4 years & Lincoln - Speed Hurst & I slept in the same room for a year or so. I was clerk for Speed. Speed could make Lincoln do much about simple measures, policies, not involving any principle. Beyond this power Speed had not much influence over Lincoln nor did any one have.

which these quotations are to be found. I heard him deliver it.

W. H. Herndon

There also is a letter from Robert Todd Lincoln, in which he declined to seek the Presidency. Writing to George H. Thacher on May 9, 1912, Abraham Lincoln's son said:

My dear Thacher:

Of course a letter like yours is most gratifying to one who is very desirous of the good opinion of his friends, even if he cannot help feeling that the expressions are somewhat—nay, largely—biased by his personal relations. However, the situation you suggest cannot possibly come about. Leaving on one side all of the large considerations which would control it, it is simply out of the question for me to entertain such an idea. I am nearly sixty-nine years old, & a year ago, was forced to give up the conduct of a business, which in itself was in every way pleasant to me, by the fact that I had done my life's work & was no longer able to stand up under the strain of the regularly recurring problems which only a few years ago it was a positive pleasure to tackle. If I had tried to keep on, I should now, I am sure, be dead—and I am equally sure that for me to drop into such an idea as you present, if it was presented by Supreme Authority, would be fixing the date of my actual physical funeral at a date not more than thirty days off.

There is no possible doubt about it & I can simply say that I am now enjoying life and should positively & quickly decline to commit suicide. A man ought not to *shirk* public duties but equally he ought not to undertake them if he knows he has become unfit to do them.

So barring accidents the foursome will go on! You ought not to delay coming up. The weather is good & you now have the course in better playing condition. There is nothing undone except as to sand & that is to be on hand tomorrow.

Sincerely yours,
Robert T. Lincoln

One of the most important, and perhaps the most interesting of all the letters in this miscellaneous collection, is from Salmon P. Chase, Governor of Ohio, Secretary of the Treasury under Lincoln, and later Chief Justice of the Supreme Court, to Maj. Gen. Irwin McDowell. Dated at

Washington, March 30, 1865, the letter sheds extraordinary light on the ill will between Lincoln and Chase, an ill will that forced Chase's resignation from the Treasury, and on the nearness to which Chase came to being a steadfast opponent of Lincoln. The text of this long letter follows:

My dear General:

I must trust to your benignity in part & to the validity of my apology in part for pardon of the delay which seems to accuse me of lack of appreciation of the kindness of your letter of congratulation. My apology is constant & unaccustomed work: from which indeed I might have extorted time enough for a letter; for omitting which extortion I trust your benignity.

Be assured that no voice of congratulation was more welcome than yours; for on no one's friendship do I [repose?] greater trust. And I am sure that you speak from the heart.

I am not sure that I acted wisely in accepting my present position. It is high & honorable; and mere ambition of distinction might well be satisfied with it. But I have so long taken so active a part in *shaping events* that I feel the task of *adjudicating cases* however important, as somewhat irksome. This irksomeness, perhaps, will wear away; and there is so much to make my position agreeable. The generous public confidence which has been so freely accorded to me in my old [age] seems to attend me in my new work; & my associates on the bench are all men of learning, integrity & admirable social qualities. I like them & so far they seem to like me.

Still had it pleased Mr. Lincoln to let me follow my own judgment in making appointments in the Treasury Department, uncontrolled by anyone except himself and by himself only on public grounds, without attempting to subject me to the dictation of outside politicians, I cannot but feel that I should have been in the place of [practical?] usefulness and perhaps of highest reputation, had I gone on to complete my work in the Treasury Department. Events are finally vindicating the wisdom of my reasons & recommendations; and I confess I should not be unwilling to hold the helm as the ship goes into port. But it could not be. I was never made for a courtier; and as the Head of a Department I would not allow myself to be made the puppet of politicians. When Mr. Lincoln insisted that my appointments should be made as would suit Gov. Morgan & his friends,

I felt that I could not remain in the Department with self respect or with public advantage. So I sent him my resignation, with a kind respectful note which left the door open to explanation if he chose to explain, and to the restoration of relations if he desired to restore them. He preferred acceptance.

After this as you may well imagine I was not particularly ardent in my support of him. He had been nominated; however, & it might be that duty would require my aid to his reelection. I waited, passing my time among friends in New England, out of the way of political management & even of newspapers, till the Chicago Convention met & made its nomination & platform. These made it clear to me that Mr. Lincoln must be reelected, or the whole policy of progress & enfranchisement to which I had dedicated my life must be defeated; & with probably the loss of Union and American Nationality. Of course I did not hesitate. All that I could do to secure his success I did, and no one could be more gratified by the result, outside of his personal circle, than myself. I felt that it [secured?] the future. I was more sanguine in that respect than I am now; when the rebellion is evidently dwindling to nothing; for I now fear that terms of reconstruction may be allowed which will prove the evil seed of future troubles.

I was very glad to read your speech. I thought your reference to a Cabinet Officer who questioned McClellan at that remarkable interview, was to me; but I had forgotten the question. Your speech was excellent so clear, so direct; & so unaffected. It must have done us much good in California. You ought to write a history of the first year of the War. Why not? Who can do it better? I should be proud to have my name associated with its earlier events by your [pen?].

Well, the last act of the bloody drama is being played. Will it close in blood? I can hardly think so. Lee seems now to have virtually the supreme power in the rebel confederacy. He is outnumbered it seems to me beyond any hope of success in battle. It will be mere slaughter to fight. Under such circumstances will he not surrender? It seems to me most probable.

Give my love to Mrs. McDowell. She & Katie have been distinguishing themselves. She by her ball and Katie by her *Matinée*. I don't take to such vanities, but I do take to both the ladies.

If not too much provoked, please write again.

Yours faithfully,

S. P. Chase

Chase's resignation, to which he referred in this letter, was offered to President Lincoln on June 29, 1864, and was accepted the next day. After Chase supported Lincoln in the campaign of 1864, Lincoln showed his gratitude by appointing him Chief Justice of the Supreme Court in December 1864.

Another letter from Chase is dated September 8, 1862, and is addressed only to "My dear Sir." His correspondent must have been someone trusted and respected by Chase, for on the stationery of the Treasury Department he wrote in part:

We have not accomplished what we ought. We have put small forces where large forces were needed & have failed to improve advantages obtained. We have preferred Generals who do little with much to Generals who do much with little. We blame and praise with equal want of reason.

I do not feel myself responsible for the existing state of things; for I believe that in every important matter the movements have been made either without or against my advice except in the single instance of the advance on Norfolk . . .

McClellan is now virtually in chief command again, and has gone to the field with the army [sent?] against the rebels in Maryland. This is against my judgment; but I am endeavoring, having been overruled, to do all in my power, to secure success. McDowell is out of the way & Pope, and so unity is apparently restored. The sacrifice is not too great, for no man shd. for a moment be preferred to any benefit to the country. Who would not willingly suffer any amount of injustice even if our country may thereby be saved.

Another very long letter, and one of the most interesting in the collection, is a six-page manuscript by William T. Sherman, written to R. U. Johnson, associate editor of *Century Illustrated Magazine*, on December 22, 1886. It is too long to quote here in its entirety, but it begins: "I beg to acknowledge receipt of your Esteemed favor of the 20th instant and trust you will pardon me if I adhere to my former Conclusion not to attempt a Magazine article

on any War Event. I do not profess the skill or patience of an historian, but only to be a witness before the Great tribunal of the world, of Scenes which I have witnessed or Events in which I shared." After writing at length about the "March to the Sea," Sherman quotes from a letter of December 26, 1864, to him from Lincoln and states: "So highly do I prize this testimonial that I preserve Mr. Lincoln's letter, Every word in his own handwriting, unto this day; and if I Know myself I believe on receiving it I Experienced more Satisfaction in giving to his overburdened and weary soul one gleam of satisfaction and happiness, than of selfish pride in an achievement which has given me among men a larger measure of fame than any single act of my life. . . . I honestly believe that the Grand March of the Western Army from Atlanta to Savannah, and from Savannah to Raleigh was an important factor in the final result, the overwhelming victory at Appomatox, and the Glorious triumph of the Union Cause."

From "Head Quarters, Department of the Tennessee, Vicksburg, Miss.," on October 8, 1863, Maj. Gen. Ulysses S. Grant sent the following impressive letter to Maj. Gen. S. A. Hurlbut, Commander of the 16th Army Corps:

General,

There is every indication that the enemy will make an effort to cut the line of communication between Memphis and Corinth, and also that he will endeavor to prevent Sherman from joining Rosecrans or getting near enough to support him. The Cavalry to my front have evidently gone North, from 3 to 4 thousand strong and have been reinforced by two Brigades of Infantry. I am also informed, and I believe reliably, that two Divisions from Braggs Army have gone up the Mobile & Ohio Road. Johnston is now with these troops in person. He was at Oxford a few days ago but has gone around to Oakalona.

I am just sending out all the force that can be spared from here to drive the enemy from Canton and Jackson, with instructions to remain at Canton for a few days and scout with the

Cavalry as far Eastward as possible. Columbus Miss. is a point of vast importance to the enemy and if threatened would necessarily cause the enemy to detain a large force at that point. The Cavalry will try to create the impression that they are going there.

I presume you have full information of the movements of the enemy and are acting accordingly.

I further learn from Braggs Army that since the fight it has been reduced largely by sending off detachments first to prevent reinforcements being sent to Rosecrans from Corinth and second, to push a force across the Tennessee West of any forces Rosecrans has with the view of getting to his rear. I do not know how reliable this may be but send the information as I receive it.

I wish you would forward this letter, or a copy, to Sherman with the private letter for him accompanying.

I am Gen. Very respectfully
Your obt. svt.
U. S. Grant
Maj. Gen.

A second communication from Grant is an interesting letter dated February 25, 1863, about the use of rockets as signals, to William T. Sherman, who was then commanding the 15th Army Corps. It reads:

Gen.

I have sent to Admiral Porter for some rockets and notified him that one rocket will be the signal indicating a movement up stream by the rebel ram and two close together down stream. Also that the rockets will be set off some distance below the mouth of the canal. When these rockets arrive I will send them to your Hd. Qrs. to be forwarded to the pickets with instructions how they are to be used.

Very respectfully
U. S. Grant
Maj. Gen.

Upon the stationery of the War Department of the Confederate States of America is a letter from Richmond, dated November 22, 1861, written by Judah P. Benjamin, Secretary of War for the Confederacy, to Dr. William S. Morris, president of the Southern Telephone Company. The communication follows:

Sir,

I have received your letter of 20th inst. and upon your assurance that the Southern Telegraph Company will, if required to do so, construct a line at its own expense from Mobile to Meridian, I have directed Genl. Withers' order for the seizure of the wire between Montgomery & Pensacola to be withdrawn. The Company is therefore expected to proceed at once with the Construction of that line & this will be your authority—Respectfully,

J. P. Benjamin
Secretary of War

On October 6, 1863, J. T. Carpenter, Chaplain at Castle Thunder, the military prison for the Eastern District at Richmond, wrote as follows to the Honorable Judge Ould: "Sir, I have understood through Capt. Alexanders, that you desire me to write a statement of what Spencer Kellogg said to me relative to his acting as a spy. Mr. Kellogg said that the first charge was false, namely, his being a Confederate deserter, That he never joined our ranks, but engaged to work two months. The second charge he confessed, & would have acknowledged it before the Court, had the first charge been withdrawn." Then, on the following day, in another letter in the Stern bequest, he wrote: "Sir: In the statement I handed you yesterday of the confession of Spencer Kellogg, I forgot to mention an item which may be of some importance. He said repeatedly that he was sorry that he had violated the laws of nations; & for the deception he used; but for the information he gave he was not sorry for it—and added, that if he had his life to live again, that he would not be a spy."

From Richmond, James Lyons wrote a letter on October 20, 1852, to H. A. Wise, which he marked "Confidential." It reads:

My dear Wise

I am informed this afternoon that "my illustrious sucessor" means to say or do something which will call for the use of the pistol, and I know not where I can procure a pair (duelling)

that may be relied on. Have you a pair that you can send me, or can you procure a pair for me and forward them without delay. I congratulate you upon the prospect that the country is not to be placed under the dominion of Seward & Co. I was extremely sorry when I returned home to find that you had "spoken your speech" and gone! I always feel as if there was a screw loose when you are in Richmond and not at my house. I was happy to hear some [even?] of the Whigs say that your speech was the best they ever heard from you.

Very truly yrs
James Lyons

In the collection also are a short note from Robert E. Lee, written in the last half of the 1850's when he was a lieutenant colonel in the Second Cavalry, two letters from the pen of Jefferson Davis, and two from that of Henry Clay. One of the Clay letters is a short social note; the other, dated from Ashland, Ky., on July 21, 1842, is worth quoting here. Addressed to I. Henderson, of Springfield, Ohio, it reads:

My dear Sir

I received your letter respecting the present prospects and condition of public affairs, and I wish that I could communicate to you any light on the embarrassment which surrounds them, but I cannot. I fear that they are full of darkness doubt & uncertainty.

You do me the favor to express your regrets that I was not nominated by the Philad^a. Convention as the Whig Candidate for the Presidency. Ought you not rather to congratulate me on the event? I believe that I should have been elected with ease, if I had been nominated; but I have escaped great suspense and anxiety, during the Canvass, and immense responsibility, if I had been elected. I was greatly disappointed as to the course of the delegation from your State; but for the strongest assurances, written and oral, which I received from many of its most eminent Citizens that I would receive its support, I never would have consented to the submission of my name to the consideration of the Convention. And up to this day, I am unable to comprehend the cause of the course of your delegation.

I nevertheless submit quietly to the decision; but I can take no partizan or active part in the Canvass. I see nothing in it to animate my zeal or to stimulate my exertion. Not wishing to influence others, I desire for myself more light to

guide me in the path of duty. Whatever you may have seen in the Newspapers, in regard to opinions attributed to me, on the subject of the Presidential election, I have neither written nor spoken one word for the public eye or ear, since the nomination. I have remained at home, and wish to continue, in perfect retirement. I am obliged to you for the precaution which you have recommended to your friends to believe nothing as coming from me, without it has the sanction of my name.

I am, with great respect,
Your friend & obt Servt
H. Clay

A large broadside muster roll and payroll of Company K of the 33rd Regiment of Tennessee Volunteers in the Army of the Confederate States of America for the months from October through December '1862 completes this partial résumé of the papers and documents in the bequest of Alfred Whital Stern to the Library's collections of Lincolniana.

J. M. EDELSTEIN
Rare Book Division

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Annual Reports on Acquisitions

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Music

EVEN THOUGH the Music Division received fewer items during fiscal 1961 than in the corresponding preceding period, it derived enormous satisfaction from what actually arrived. And

since the quantitative drop was less than 2,000 there was no feeling that sources were drying up or withering away.

The current statistical picture of the division's accessioned holdings is as follows:

	<i>Music</i>	<i>Books and Pamphlets</i>	<i>Sound Recordings</i>	<i>Total</i>
June 30, 1960	2, 049, 725	150, 478	112, 357	2, 312, 560
Received 1960-61	27, 111	2, 126	7, 370	36, 607
June 30, 1961	2, 076, 836	152, 604	119, 727	2, 349, 167

Glimpsing such totals, readers of this report can readily agree that the Music Division's research potential has remained at a high level, and as they scan the ensuing pages they will note that the breadth and scope of this potential are impressive. There were disappointments, to be sure, notably in the fields of classical manuscripts, rare books, and musico-dramatic literature, but for these scarcities there were compensations. The receipts of holographs of important contemporary composers were plentiful, those of early music imprints (published before about 1820) were abundant, and those of newly acquired Americana were exciting in both quality and quantity. Among the miscellanea, moreover, there were some extremely interesting items, so the year as a whole was very satisfying.

As in the past, most of the pieces mentioned in this report came as gifts from generous donors. It is a fact nowadays that without such friends the Music Division would receive few notable acquisitions. Consequently their generosity is gratefully acknowledged and this acknowl-

edgment is extended to other donors whose gifts were too numerous for specification or description. Without them the collections would be far poorer and the services far more limited.

Holographs

The original music manuscripts of composers continue to exert a unique and glamorous appeal, and the rich supply garnered last year (from both American and foreign creators) impressively strengthens the collection of primary source materials. The distinguished American composer, Samuel Barber (b. 1910), presented several holographs: three part-songs and a large orchestral work. The smaller pieces were *Anthony O'Daly*, *The Coolun*, and *Mary Hynes*, all unaccompanied settings of texts by James Stephens. The first two are dated 1940, the third 1937. Written on transparent sheets, these came to the Library with the composer's preliminary pencil drafts that carry important corrections and emendations. The orchestral holograph (full score, pencil) bears the title *Die Natali: Chorale Preludes for Christ-*

mas. Completed in September 1960, it was commissioned jointly by the Serge Koussevitzky Music Foundation in the Library of Congress and the Boston Symphony Orchestra to celebrate this notable ensemble's 75th anniversary. It is dedicated to the memory of Serge and Natalie Koussevitzky. Naturally the Boston orchestra, conducted by Charles Munch, gave the world premiere—in Boston on December 22, 1960.

Harold Bauer (1873–1951) achieved worldwide fame as pianist, teacher, and arranger, and in the last-named capacity he added some charming pieces to the concert repertoire. More than 25 years ago William Adams Slade (1874–1950), long a member of the Library's staff but at that time serving as Director of the Folger Shakespeare Library, found in that neighboring institution the original manuscript of a song by Robert Jones, well-known Elizabethan musician. Observing that Jones had written down only the soprano and bass parts, Mr. Slade gave a copy of *Ye Love of Change* to Mr. Bauer, who promptly filled out the harmony and presented his own autograph with this inscription: "to William Adams Slade with the esteem and regards of Harold Bauer, Washington, 1935." It found its way to the Library of Congress this spring through the good offices of Mrs. Slade, who remembered Mr. Bauer's long association with the Music Division.

Generosity often assumes an international flavor and must stand an international test. A splendid example was afforded when Harriet Cohen, eminent British pianist and exponent of modern English music, presented to the Library (in the presence of the British Ambassador) two important manuscripts of Sir Arnold Edward Trevor Bax (1883–1953)—his *Legend* for viola and piano, composed in 1929, and the "short" score (piano version) of his Seventh Symphony,

written in 1938. Miss Cohen had two cogent reasons for transferring these autographs of a leading English composer to the United States, and she stated them clearly when she gave them to the Library. *Legend*, she said, was dedicated to Elizabeth Sprague Coolidge; consequently the holograph should be in the institution housing her Foundation and collection. The symphony, moreover, was composed for the New York World's Fair of 1939 and was dedicated to the American people; therefore the manuscript should be in the equivalent of our national library. In making the presentation, Miss Cohen stimulated hopes that the full score, unavailable at the moment, would eventually follow its abbreviated forerunner.

William Bergsma (b. 1921), American composer who has forged to the top rapidly and indubitably, presented a portion of the holograph of his opera, *The Wife of Martin Guerre*. Now the Library possesses the full score of the first act (first version) of the three-act opera, which was originally produced by the Juilliard School of Music on February 15, 1956. It is hoped that other portions of the score will follow.

No musical artist of this generation has more firmly seized the imagination of America than Leonard Bernstein (b. 1918), whose varied career embraces composing, conducting, and piano-playing. In each he has been brilliantly successful, and his sparkling television talks have added to his fame. He has now given the Library three of his original manuscripts, which represent three distinct aspects of his work. The first consists of sketches, in ink and pencil, for *The Age of Anxiety*, also known as his second symphony, which has an exceptionally colorful part for the piano. Two dates appear in these sketches: August 1948 and January 1949. In a letter of transmittal (December 21, 1960) Mr. Bernstein wrote that this gift was the "original piano version of Symphony No. 2

'THE AGE OF ANXIETY' (after W. H. Auden) for piano and orchestra. The manuscript of the epilogue is incomplete, several sheets thereof having been lost or mislaid." The composer was at the piano in the first performance of this work, on April 8, 1949, as Koussevitzky conducted the Boston Symphony Orchestra.

Mr. Bernstein's second gift was the holograph orchestral score of the overture to his popular operetta, *Candide*. The manuscript is not dated, but the New York production was at the Martin Beck Theatre on December 1, 1956. It remains one of his happiest ventures in the musical theater, as well it might in view of the talent assembled to put it together. Voltaire's classic satire of course provided the basis of the book, which was done by Lillian Hellman. The lyrics were chiefly by Richard Wilber, but additional ones came from John Latouche, Dorothy Parker, Lillian Hellman, and even Leonard Bernstein himself.

Finally, Mr. Bernstein presented the full score in two volumes of his ballet, *Fancy Free*, which is dated at the end "April 10, 1944." Commissioned by the Ballet Theatre, which first performed it in New York on April 18, 1944, it was the company's most popular production of the season. The choreography was by Jerome Robbins. At the premiere the composer wielded the baton.

Elliott Carter (b. 1908) is an intensely serious American composer whose achievements have been hailed far and wide. In depositing several of his holographs in the Library, he provided an assortment that reveals many facets of his work. *The Defense of Corinth*, composed in 1941, is for speaker, men's chorus, and piano duet. The text is from the prologue to book III of Rabelais' *Pantagruel* (in the Urquhart-Motteux translation). It was written for and dedicated to G. Wallace Woodworth

and the Harvard Glee Club. Similarly purposed and dedicated, for men's chorus and solo piano, is *Emblems*, composed in 1947. The text is by Allen Tate. Two more deposits from Mr. Carter were his *Holiday Overture* for orchestra (score, dated 1944) and his Piano Sonata (1945-46), and joining these were the Sonata for cello and piano, composed in 1948 for Bernard Greenhouse, and his First String Quartet. The last-named work is an outright gift. Two more orchestral scores complete Mr. Carter's deposits of the year: his *Variations*, written in 1954-55, and his First Symphony, composed in 1942. The score of the latter reveals that it was slightly revised in 1954.

For many years Eric Coates (1886-1957) was one of England's most popular composers. In 1936 he wrote a *Saxo-Rhapsody* for alto saxophone and orchestra, and Mrs. Coates has generously presented the holograph score. It was created for and dedicated to the famous saxophone virtuoso, Sigurd Rascher, who first performed it at the 1936 Folkstone Festival. Attached to the score is this note: "The rhapsody was written with the idea of showing to the fullest advantage the lyrical possibilities of the instrument rather than its technical side, and to prove that it can hold its own with any of its orchestral brethren when in the hands of an artist and when not subjugated to the unusual tricks with which it is so frequently associated."

Last season Aaron Copland (b. 1900) celebrated his 60th birthday, and he was properly feted as the dean of American composers. This fact made for increased pride in the growing collection of his autographs, most of which have come from the composer himself. Continuing his generosity, Mr. Copland presented three more important holographs, all of them essential for historical and aesthetic study.

The first consists of his penciled rough sketches for the famous *Appalachian Spring*, that unique dance spectacle commissioned by the Elizabeth Sprague Coolidge Foundation and first performed in the Library on October 30, 1944. Martha Graham and her company were the principals on the small stage, while a chamber orchestra functioned in the still smaller pit. It is interesting to learn from the present manuscript that the composer first called the work "Ballet for Martha," and that, on a few still earlier leaves (also just received), he hastily wrote down "Martha's Ballet." The fortunate final title detracts not a whit from Miss Graham's personal success in staging the production.

Mr. Copland's second gift was the holograph of an extended choral work entitled *In the Beginning*, composed in 1947 for unaccompanied mixed chorus with mezzo-soprano solo. It was written for the Harvard University symposium on music criticism that took place in May of that year. Here, too, a pencil draft and numerous sketches came with the finished score, and they disclose the care and attention that the composer devoted to his work.

The final gift of the year from Mr. Copland was the holograph score of his First Symphony, a large work written in 1928 and "dedicated to Nadia Boulanger with admiration." This form of the work is its second version. It was originally a symphony for organ and orchestra (1924) and was first performed in this form in New York by the New York Symphony Orchestra conducted by Walter Damrosch. The purely orchestral version was first heard in Berlin (December 1931), as Ernest Ansermet directed the Berlin Symphony.

In addition to the above-mentioned gifts, Mr. Copland deposited in the Library a bountiful selection of manuscripts of important works. The first is the autograph piano score, on three staves, of *The City*

(a film), composed in 1939. Bearing numerous corrections and emendations, it is accompanied by earlier piano sketches and by a typewritten "detailed outline for allocation of sound" (with penciled notations). The latter emphasizes the precision that a composer must adhere to in writing for motion pictures. It is gratifying, too, to see deposited the autograph orchestral score of *Danzón cubano* which the composer arranged from the famous two-piano piece in 1945. Originally composed in 1942 for the 20th anniversary of the League of Composers, the orchestral version was first performed in Baltimore on February 17, 1946, by the Baltimore Symphony Orchestra under Reginald Stewart. Less known, but of unusual interest, is the holograph of *Episode* (also called "Improvisation") for organ, dated 1940. It appears here in two versions, the preliminary and the final.

Going back to Mr. Copland's earlier days is *Grogh* (in a two-piano arrangement, an incomplete rough orchestral score, and miscellaneous sketches), a one-act ballet that occupied the composer from 1922 to 1925. Another single-act ballet, composed in 1934, is *Hear Ye! Hear Ye!*, which was first performed by Ruth Page and her company in Chicago on November 30 of that year. Miss Page herself provided the choreography of this elaborate work; the settings and costumes came from Nicolas Remisoff. In 1930 Mr. Copland composed a distinguished set of piano variations, which became at once a major work in this *genre*. In 1957 the composer orchestrated it, under commission from the Louisville Symphony Orchestra, and the autograph score is included among the welcome deposits. So, too, is the holograph score *Quiet City* for solo trumpet and string orchestra, along with a separate trumpet part, miscellaneous sketches, and a penciled draft. It is dated 1940, and

on it the composer wrote: "N.B. The thematic material is derived from incidental music composed for Irwin Shaw's play 'Quiet City' (1939)." Another note identifies the score as a discarded original version which has not yet been performed.

Rodeo was one of Mr. Copland's most successful works, composed as a ballet in 1942. Much of the music was subsequently converted into an orchestral suite, and two movements (full score) therefrom are included among the recent deposits. These are "Buckaroo Holiday" and "Saturday Night Waltz." The composer admits that the other two movements ("Corral Nocturne" and "Hoedown") are missing. With the two extant movements came a series of early sketches and a rough sketch of the complete ballet, so the gestation of the work as a whole can be quite fully traced. The ballet was first performed by Agnes de Mille and the Ballet Russe de Monte Carlo in New York on October 16, 1942; the first performance of the suite as a complete entity was directed by Alexander Smallens, leading the New York Philharmonic, in New York on June 22, 1943. Mr. Copland's final deposit is the autograph piano-vocal score (plus sketches) of *The Second Hurricane*, a "play-opera for high school performance." The manuscript is undated, but the work was written in 1936 and first performed on April 21 of the following year. The scene of the premiere was the Playhouse in New York City and the performing forces came from the Music School of the Henry Street Settlement. Lehman Engel conducted. The event marked a new departure in school music, and the not-so-little opera remains a landmark in not-so-juvenile music.

Composers from Latin America are steadily coming to the fore. Consequently it was gratifying to receive as a gift from the composer Roque Cordero's First String Quartet, which was commissioned by the

Elizabeth Sprague Coolidge Foundation. In donating his autograph score, Mr. Cordero, who was born in Panama in 1917, also included his sketches for the work. The first performance took place in the Library on April 26, 1961, when it was played by the Claremont String Quartet at one of the concerts of the second Inter-American Music Festival.

Six more holograph scores came from Henry Dixon Cowell (b. 1897), eminent American composer who has skillfully blended academic skill with both exotic and homespun strains. He is also widely known as an experimenter who has exerted a great influence on a younger generation. His recent gifts include a "Concerto for percussion section with orchestra" (1958), a *Dalton Suite* for orchestra (1955), a work for violin and piano entitled *Hommage [sic] to Iran* (1958), and a *Rondo* (1958) for three trumpets, two horns and two trombones. Here, too, are his Eighth Symphony, "written for Wilmington College and the Society of Friends, 1952," and an orchestral piece called *Teheran Movement*, which he wrote in Iran in 1957.

Among the musicians of the Midwest, few were more prominent than Eric De Lamarter (1880-1953), for many years active in Chicago as composer, conductor, and teacher. He was a great friend of another celebrated composer, Leo Sowerby, who has presented four interesting and colorful examples of the former's work. One is a *Ballad for Orchestra on Song Themes by Leo Sowerby*. On the title page of this full score appears the date January 12, 1917, and elsewhere on the manuscript the composer wrote: "To Fannie Butcher 'our little press-agent.' Eric De Lamarter. The themes utilized herein are: I. 'The Ghost.' II. 'Le temps a laissé son manteau.' III. 'Strawberries.' IV. 'The Little Pipkins.' E. De L." There is a song, with piano accompani-

ment, of some levity called *The Sowerby Blues* that has this enchanting text:

I've got the Sowerby, you got the Sowerby,
We got the Sowerby Blues—
(Got the Sowerby)
Little May Primrosy, Beautiful spring-posey
Wonderful jazz-bosey Blues
(The deep Sowerby Blues)

For further elucidation Mr. Sowerby wrote on the manuscript: "Written by Eric De Lamarter for Leo Sowerby's birthday party, May 1, 1937." It must have been a joyous occasion.

Another manuscript, but not an original work, is De Lamarter's arrangement for voice and orchestra of Jean-Baptiste-Theodore Weckerlin's *Conseils à Nina*, and on this score Mr. Sowerby wrote: "Scored by Eric De Lamarter." The final item in this group is a copyist's manuscript of De Lamarter's First Concerto for organ (the orchestral part reduced for piano). It is an important source because it bears the composer's holograph corrections and elisions, and at the end is dated: "Chicago, Ill., 21. IX. 1924."

Blas Galindo (b. 1910) is a Mexican composer of considerable renown. Recently commissioned by the Elizabeth Sprague Coolidge Foundation to compose a Quintet for piano and strings, he completed the work in the fall of 1960 and forthwith presented the autograph score (including sketches) to the Library. It was first performed in the Library by the Claremont String Quartet and Artur Balsam on April 26, 1961, at one of the concerts of the second Inter-American Music Festival.

No American composer is more famous, nationally and internationally—and justly so—than George Gershwin (1898–1937). His remarkable flair for combining popular and jazz idioms with classical forms, his artistic instinct, his fertile imagination, his constant growth throughout his short life, and his influence on composers in many

lands all made his art a force that was irresistible. Already possessing a notable collection of Gershwin holographs, the Library was further enriched last year when it received from the composer's brother, Ira Gershwin, himself a leading figure in the world of musical theater, a number of gifts.

First attracting attention is an early orchestration of four leaves of the opening movement of the Concerto in F, with emendations and corrections, and with this are eight leaves of autograph sketches plus an extra leaf of suggestions for the development of contemplated themes. This extra leaf is of particular interest, for it shows that the composer's first intention was to call the work *New York Concerto*, a title that would scarcely have done justice to its international popularity. And it shows further that each movement originally had a separate appellation, as follows:

1. Rhythm
2. Melody (Blues)
3. More Rhythm

Enormously successful, the concerto followed hard upon the *Rhapsody in Blue* and demonstrated beyond a doubt the seriousness of Gershwin's aims. It was commissioned by the New York Symphony Society, and when the composer played the solo part in the world premiere (with Walter Damrosch conducting the New York Symphony in Carnegie Hall, December 3, 1925) the audience must have enjoyed a sensational experience.

The next Gershwin manuscript comprises 27 leaves of condensed score drafted for the *Cuban Overture* (first entitled *Rhumba*), which was composed in 1932. Albert Coates conducted the premiere in New York on August 16 of that year. This is followed by several shorter manuscripts of selections written for the Fox film, *Delicious*, released in 1931. These include a "Dream Sequence" (with Ira's lyric), a sketch for "Somebody from Somewhere"

(sketch for air and piano, no text), "Blah, Blah, Blah" (refrain, air and piano, no text), "Delishious" (refrain, air and piano, no text), and an extra leaf on which Gershwin sketched piano solo arrangements of the last-named number and of "Nice Baby" from *Tip-Toes*. These fragmentary arrangements were possibly to be parts of a medley the composer intended to use on a weekly radio program.

Finally there is Gershwin's penciled draft of the musical opening of George White's *Scandals* for 1921. Again the manuscript is in a version for melody and piano and bears plentiful corrections and changes. No text appears in the vocal part, and Ira Gershwin regretfully wrote: "Unfortunately, George didn't put into his manuscripts any words sung and/or recited. And I wouldn't know where to find any copies of them." Rescuing this much of the music, however, is enough cause for unusual satisfaction, for it preserves important evidence of the creative ability of one of America's most gifted artists.

Roberto Gerhard (b. 1896) has a truly international background: born in Spain, of Swiss parentage, and long resident in England. Increasingly prominent among contemporary composers, he was recently commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress to write a new work, and he produced *Collages*, for orchestra. The holograph score (1960) which he has given to the Library bears a dedication to the memory of Serge and Natalie Koussevitzky. It was first performed in London on February 8, 1961, by the BBC Symphony Orchestra. This piece, incidentally, indicates some of the problems with which future custodians of rare source materials will have to cope. Composers now compose (or create) music that eludes notation. In any case, Mr. Gerhard's score does not contain all the music that is heard in performance. The

supplemental (hardly the right word) sound is captured on two tapes that must be played and synchronized with the concert-hall rendition. Fortunately these two essential accessories came with the holograph.

Two original manuscripts came from Elliot Griffis (b. 1893), well-known American composer who writes in many forms. They are *The Aztec Flute*, for flute and piano, and *Transmutations* for piano solo. The latter is incomplete, but a descriptive phrase following the title describes the character of the music: "forty-three developments of an original five-measure theme."

It was most gratifying to receive another major holograph from Roy Harris (b. 1898), long in the forefront of American composers. Commissioned by the Elizabeth Sprague Coolidge Foundation, it is different from anything Mr. Harris has done heretofore and calls for an extraordinary, perhaps unique, combination of sound: coloratura soprano, flute, clarinet, bass clarinet, English horn, violin, viola, string quartet, and piano. The words come from one of the most famous texts in world literature, the *Canticle of the Sun* of St. Francis of Assisi. Mr. Harris himself conducted the world premiere, which occurred in the Library on September 12, 1961, at a concert especially prepared for the eighth congress of the International Musicological Society. Roberta Peters was the singer.

Once again Mrs. Robert Bartlett has generously enlarged the Library's collection of manuscripts written by her father, Victor Herbert (1859-1924). In previous years she has presented full autograph scores of Herbert's popular (and frequently great) operettas. This year she departed from custom and gave no fewer than 113 manuscripts (orchestral scores, songs, excerpts, etc.), which had accumulated in the trunks that traveled with Her-

bert and his orchestra from one end of the country to the other. Such a quantity is too large to list in detail, but it emphasizes what is already well-established: Herbert's remarkable versatility, skill, and prolificity. There are separate concert pieces of great charm, overtures of considerable length, short pieces obviously intended for shows but not readily identifiable, and arrangements of short classics no doubt useful as concert encores.

With this fascinating assortment of material, Mrs. Bartlett also gave her father's autograph sketch of a song entitled *Remembrance*, a short autograph letter (and these are scarce) that he wrote to G. A. Townsend on December 16, 1894, and two studio photographic portraits.

Still another Herbert manuscript was received as a gift from the New York Public Library, which generously relinquished an interesting score to the national collection in Washington. It is an undated autograph full score of the composer's well-known *Al Fresco*, arranged for orchestra. Originally published as a piano solo in the spring of 1904, the piece appeared first under the name of "Frank Roland." Herbert and his publisher, Witmark, were playing a mild joke on the public and at the same time were trying to determine the value of Herbert's name on a sheet of music. It was reissued in November of the same year under the composer's real name and also adapted as a choral number ("The Knot of Blue") in *It Happened in Nordland*. As an orchestral concert novelty it enjoyed a life of its own that endeared it to millions.

No composer has been more generous with his holographs than Alan Hovhaness (b. 1911), American composer of Armenian and Scottish parentage. His action is particularly gratifying, for his exotic utterances are becoming widely known and appreciated. The following are the auto-

graph manuscripts he presented during the past year:

- Achtamar (piano solo, 1948)
- Afton Water; opera, adapted from William Saroyan's play (full score, 1951)
- Agori; symphony, Op. 69, No. 2 (score, c1950)
- As on the Night; Christmas ode for soprano solo, celesta, and strings. Words from George Wither's Book, London, 1623 (score, 1952)
- Avak; symphony for English horn, trumpet, and string orchestra, Op. 65, No. 2 (score, 1946, revised 1949; one leaf lacking)
- The Beatitudes (chorus and orchestra, full score)
- Black Pool of Cat, Op. 84, No. 1 (song, piano accompaniment, c1959)
- Sketches for "Blue Flame"; opera (full score, 1959)
- The Brightness of Our Noon; madrigal (mixed voices, piano or organ accompaniment for rehearsal only)
- Chahagir (Torch Bearer), Op. 56A (solo viola, c1945)
- Concerto No. I for orchestra (score, 1951)
- Divertimento No. 2, for clarinets, Op. 61, No. 5 (for 3 clarinets and bass clarinet)
- Divertimento No. 3, for wind quartet (score, c1950)
- Fantasy on an Ossetin tune (piano solo, 1951)
- Fugue composed on bus, Oct. 22, 1938 (piano solo? written on outside of large yellow envelope)
- Glory to Man, Op. 167 (mixed voices, organ accompaniment, c1958; "Dedicated to the New York Society for Ethical Culture")
- Harp sonata, Op. 127 (1955, revised 1957; dedicated to Nicanor Zabaleta)
- Hymn to a Celestial Musician (piano solo with plectrum for strings, 1952)
- I Heard Thee Singing (song, piano accompaniment, 1947)
- Innisfallen, Op. 95, No. 4 (song, piano accompaniment, 1952)
- Jhala (piano solo, dedicated to William Masselos, 1952)
- Sketch for "Lake of Van"; sonata (piano solo, 1947)
- Lalezar, Op. 86B (piano solo, c1950 and c1952)
- Lousnag Kisher, Op. 52A (piano solo, 1944)
- Lullaby of the Lake (song, piano accompaniment, 1948)
- Macedonian Mountain Dance (piano solo, c1943)

Mora: Game of Chance; ballet (piano solo version, with dramatic action and text included, c1951)

Mountain Idylls (piano solo)

Mysterious Mountain; symphony No. 2, Op. 132 (score; leaves 37-46 non-holograph)

O for a Shout of Sacred Joy, Op. 161 (mixed voices and organ)

Orbit II; dance for Midi Garthe (alto recorder and piano or piano solo, 1952; also four rejected leaves)

Out of the Depths; Psalm CXXX (song, piano accompaniment, 1957)

Pagan Saint, Op. 74, No. 1 (song, piano accompaniment, 1948)

Pastoral No. 1 (piano solo with stick to be used on strings, 1952)

Prelude and quadruple fugue for orchestra (score, "dedicated to Dr. Howard Hanson and the Eastman-Rochester Orchestra, 1955, the twenty-fifth anniversary of the Festival of American Music")

Psalm 28, Op. 162 (mixed voices and organ, 1958)

Psalm 148, Op. 160, No. 1 (mixed voices and organ, 1958)

Raven River, Op. 74, No. 8 (song, piano accompaniment and Chinese gong ad lib, 1948, revised 1949)

Shatakh (violin and piano, 1948)

Sird Im Sasani, based on Armenian religious melody (for strings, score, 1944)

Slumber Song (piano solo)

Three songs (piano accompaniment, c1952; 1. Describe Me! 2. Green Stones. 3. Fans of Blue)

Suite for accordion, Op. 166 (1958)

Sketch from 2nd movement, Symphony No. 4 (score)

From Symphony No. 5, sketch for ending (score, 1959)

Upon Enchanted Ground (for flute, cello, tamtam, and harp; score, c1952)

Vahakn No. 1; first Heroic Fantasy for orchestra, Op. 59, No. 1 (score, 1945)

Vahakn No. 2; second Heroic Fantasy for orchestra, Op. 59, No. 2 (score, 1947)

Vahakn No. 4, Op. 59, No. 4; Heroic Fantasy for two stringed orchestras [with timpani and vibraphone] (score, 1950)

Artinis (Vahakn No. 5); concerto for piano, tamtam, horn, and strings, Op. 59, No. 5 (score, 1948; 5 leaves lacking)

Yenovk, the Troubadour; partita, Op. 86A (piano solo, 1951)

Three autograph scores have come from the American composer Ulysses Simpson Kay (b. 1917) as welcome additions to gifts previously made. The first is his Brass Quartet, written in 1950 for two trumpets, tenor trombone, and bass trombone. In the score are numerous pencil corrections. The second is an anthem for mixed voices and organ entitled *Grace to You, and Peace*, and with it are several leaves of interesting sketches as well as typed notations relating to pitch and rhythm. The third is a set of three Christmas carols united under the title *A Wreath for Waits*, composed in 1954 for a cappella mixed chorus. Again preliminary sketches accompany the score, and a separate type-written text bears the composer's autograph emendations.

The only so-called "classical" holograph to be acquired last year is an organ arrangement (Grove 660, Raabe 402) by Franz Liszt (1811-86), the generous donor being that eminent American organist and musicologist, Harold Gleason. It is a setting of the opening chorus of J. S. Bach's 38th cantata, *Aus tiefer Noth schrei ich zu dir*, composed by the great cantor in Leipzig sometime between 1735 and 1744 (Schmieder 38). Liszt also arranged for organ and associated with the transcription in hand an "Einleitung und Fugue, aus *Ich hatte viel Bekümmerniss*" (the final chorus of Bach's 21st cantata), but the holograph arrangement of the latter remains unlocated.

On several occasions Liszt manifested extraordinary interest in the organ, and he wrote some striking music for it. The present arrangement is a modest and literal transcription of the original, showing a deep interest in the music itself rather than revealing any desire for outward effect. Liszt made the two arrangements about 1860. They were published in a *Jubelalbum* honoring Johann Gottlob Schneider, probably in 1862, and then became the first *Heft* in a famous series of organ

works edited by Alexander Wilhelm Gottschalg (1827–1908), the *Repertorium für die Orgel*. The second publication, occurring in 1869, was effected by Schubert & Co. of Leipzig.

Liszt's manuscript of *Aus tiefer Noth* bears his autograph indications of registration and several corrections. He also wrote on it, for the engraver to incise into the plate, two interesting directions. The first is "NB die linke Hand bleibt bis zum Ende auf demselben Manual"; the second: "NB für das Pedal—die aufwärts gestochenen Noten mit dem rechten Fuss—und die abwärts gestochenen mit dem linken Fuss." But we are all human, and Liszt, too, was occasionally confused; he had to change the direction of some of his note stems!

As Mr. Gleason prepared to send this manuscript to the Library he wrote (on May 15, 1961): "I bought the holograph copy back in 1918, or possibly 1917, when I was in Boston as Director of the Boston Music School Settlement. I bought it from a friend of mine who was conductor of the school orchestra and a first violinist in the Boston Symphony, Jacques Hoffman. He told me that a friend of his in Germany needed money and sent it to him to sell." Perhaps the companion autograph will similarly appear someday.

Long a leading American composer, Douglas Stuart Moore (b. 1893) has drawn upon American literature and legend for many a musical creation. That he has caught their flavor and transferred it convincingly is evidenced by the success of his work. Last year he gave the Library one of his most important holographs, the full score of his opera *The Devil and Daniel Webster*, for which Stephen Vincent Benét provided the libretto. It was first performed on May 18, 1939, by the American Lyric Theatre in the Martin Beck Theatre, New York City, Fritz Reiner being the conductor. When published, it was called a

"folk opera in one act," a fitting characterization maintained by both book and music. It must be admitted that the present manuscript is in deplorable physical condition, but a card laid inside informs one that this was the very score used at the premiere. Surely it was also used subsequently, which is a tribute to the attractiveness of the music. Happily it will now wander no more and will deteriorate no further.

In addition to his gift, Mr. Moore also placed on deposit a large quantity of his holographs, so large indeed that they can only be listed. The selection is sufficiently comprehensive to represent all facets of his work and to confirm his stature among composers of the present day:

[The Ballard of] Baby Doe. Original sketches (opera, piano-vocal score, with many corrections; also sketches of the libretto, many sheets being the holograph of John Latouche; first performed in Central City, Colo., July 7, 1956)

[The Ballard of] William Sycamore. Original sketch. [Text by] S. V. Benét (for baritone, flute, trombone, and piano; score, 1926)

The Birds' Courting Song (solo voice, mixed chorus, piano accompaniment)

Dance (piano solo, 1957)

Decoration Day (piano solo, c1956)

Dedication. [Text by] Archibald MacLeish (mixed voices *a cappella*)

Libretto [of] The Devil and Daniel Webster [by] Stephen Vincent Benét. (Original copy) Typed by S. V. B. (title-page in composer's autograph)

Dirge; passacaglia for organ (1939)

Down East Suite (violin and piano, c1945)

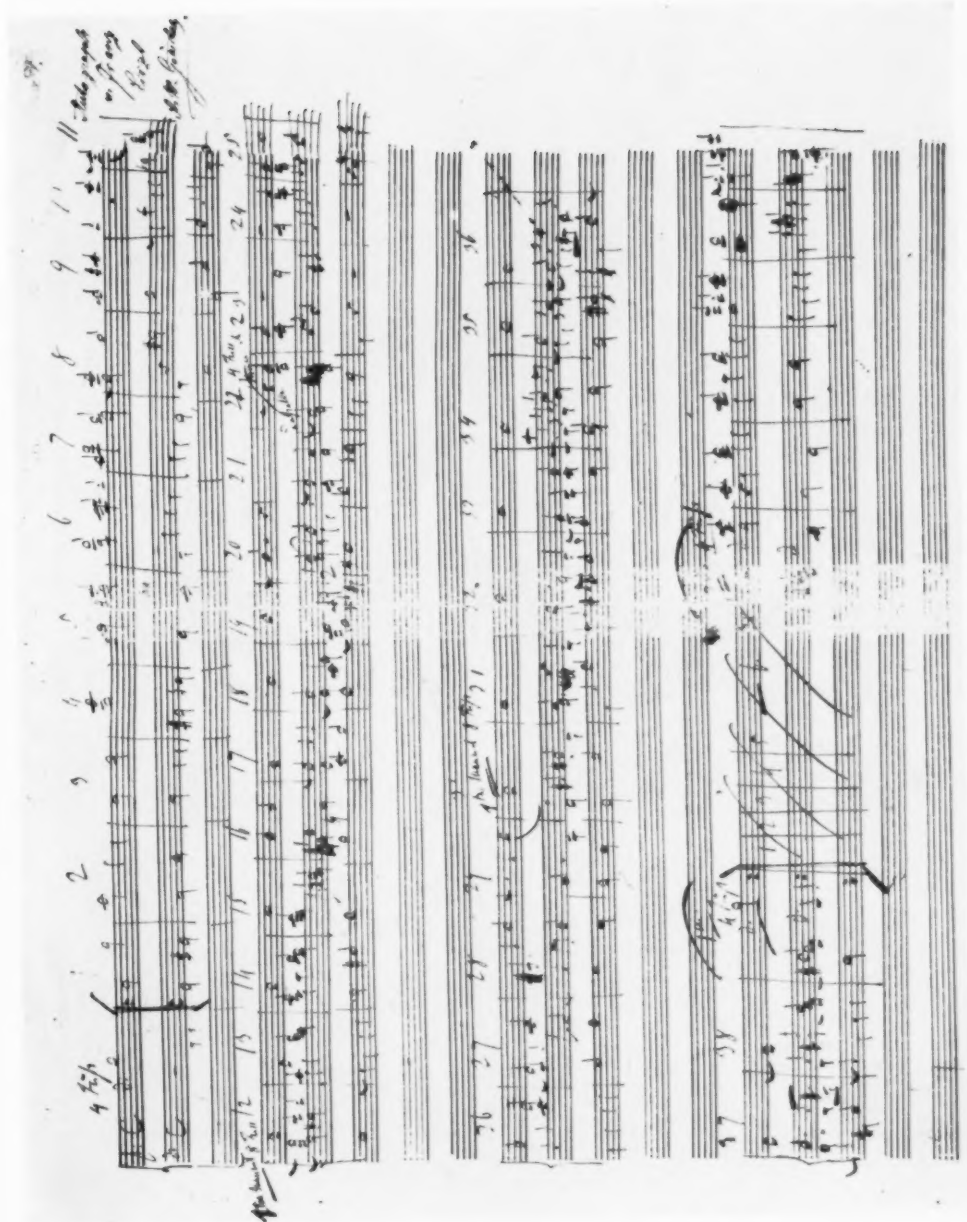
Emperor's New Clothes. Sketches for expanded version ("dramatic presentation," first given in New York, Feb. 19, 1949; piano-vocal score)

Escalator (piano solo, 1956)

For All Blasphemers. [Text by] Stephen Vincent Benét (song, piano accompaniment, 1937; alternative title: "Adam Was My Grandfather"; also holograph draft)

[From Madrigal to Modern Music] (manuscript of book, plus typed and mimeographed pages; completed 1941, published 1942)

Fugue. 1921, written at the Schola Cantorum, Paris (organ solo; with d'Indy's auto-



Liszt's organ transcription, in manuscript, of Bach's AUS TIEFER NOTH (recto).

Handwritten musical score for organ, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 19th-century manuscripts. The notation includes various musical symbols such as clefs, time signatures, and accidentals. The manuscript is divided into systems by horizontal lines. There are some corrections and additions written in the margins. The overall appearance is that of a working draft or a personal manuscript.

Handwritten text at the top left: *Handwritten 8/8*

Handwritten text at the bottom left: *Handwritten 8/8*

Handwritten text at the bottom right: *Handwritten 8/8*

Liszt's organ transcription, in manuscript, of Bach's AUS TIEFER NOTH (verso).

MEAR.

13. *Decres.*

Sol major.

♯ d m m s d m d I
 ♯ D S S M M DR M R
 I Keep | silence- | all cre | ated | things,
 ♯ D D S D L L M S

s s m d l s
 R M D S ♯F S
 And | wait your | Maker's | nod :
 S D M D R S

m f r m m r d I
 S L S S S D F M R
 My | soul- stands | trembling- | while she | sings-
 D F S D L F D S

m r s l s m
 D S M F R D
 The | honors- | of her | God.
 L S D F S D

2 Life, death, and hell, and worlds unknown-
 Hang- on his firm decree:
 He sits- on no precarious throne,
 Nor borrows leave to be.

3 (.) Chain'd- (to his) throne, a volume lies,
 With all the fates- of men,
 With every angel's form- and size,
 (.) Drawn- (by th'e)ternal pen.

4 : His (providence-;) unfolds the book,
 And makes his councils shine;
 Each opening leaf, and ev'ry stroke-
 Fulfills- some deep- design.

5 Here, he exalts neglected worms-
 To sceptres- and a crown;
 And there, the following page- he turns;
 And treads the monarch down.

6 Not Gabriel- asks the reason why,
 Nor God- the reason gives;
 Nor dares the favourite angel- pry-
 Between- the folded leaves.

7 My God, I would not long to see-
 My fate- with curious eyes,
 What gloomy lines- are writ for me,
 Or what bright scenes- may rise.

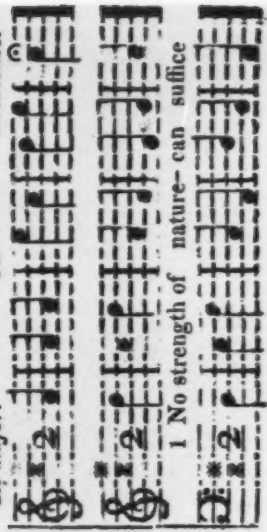
8 In thy fair book of life and grace,
 O may I find my name,
 Recorded- in some humble place,
 Beneath- my Lord- the Lamb!

WANDSWORTH.

13.

Re major.

Obedience.



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Two pages from the manual of the early Philharmonic Society of New York City.

graph note: "très bon travail, plein de musique et expressif")

Gallantry ("soap opera," piano-vocal score, 1937; produced in New York, March 15, 1958)

Gavotte. Written at the Schola Cantorum, Paris, 1921 (piano solo; with d'Indy's autograph note: "très bon et bien dans le style de la suite ancienne")

The Headless Horseman (operetta, piano-vocal score, 1936; libretto by S. V. Benét)

In a Glass of Water before Retiring. [Text by] Stephen Vincent Benét. Part-song for women's voices *a cappella*

[Miscellaneous sketches for several works: Babbitt, Apple Tree, White Wings; also 4 Tintypes, Fiddlin' Joe, Complainer Annie, Careful Etta, Handsome Dan; also Prelude and Dance for a Holiday, 1957] (mostly piano solo, dating from at least 1933)

The Mysterious Cat. For chorus *a cappella*. Verse by Vachel Lindsay. 1953, for the East Woods School (also another ms. of same)

Naomi, My Restaurant Queen (a popular song; not a ms., but the composer's first publication: New Haven, Chas. F. Smith, c1912)

Not This Alone. [Text by] Pierson Underwood (song, piano accompaniment, 1943; also revised ms., 1945)

Oh Sun Be Quick to Bow Your Head. Text by Stephen Vincent Benét (song, piano accompaniment, 1940; at head of title: "The Headless Horseman No. 14A")

Old Song. Verse by Theodore Roethke (song, piano accompaniment, 1947)

Pageant of P. T. Barnum. Original sketches (piano solo and condensed score)

Piano suite. Original sketches

Poor Wayfaring Stranger (for mixed voices, piano accompaniment)

Power & the Land. Piano score. Suite. Sketches, not complete, 1940 (from music for film produced by U.S. Rural Electrification Administration)

Sketches [for] Prayer for England (men's voices, piano accompaniment, 1941)

Prayer for the United Nations. [Text by] Stephen Vincent Benét. Dedicated to the U.S. Treasury. For contralto or baritone solo, mixed chorus and orchestra (piano-vocal score, c1943)

Prelude (piano solo, 1957)

The Princess and the Pea [and] Mississippi (piano solos, c1956)

Quintet for winds

Original sketches [for] Simon Legree (for men's voices, piano accompaniment, 1937)

Song to Fessenden. By D. S. Moore, Fessenden '07 (song, piano accompaniment, without text; also privately printed edition, with words written by composer's mother and this notice: "Dedicated to the Fessenden School" of West Newton, Mass.)

Sketches [for String] Quartet, 1933 (score)

Symphony in A major, 1945 (score)

A Symphony of Autumn (score, 1930)

Thou Hast Made Me. [Text by] John Donne, from *The Divine Sonnets* (song, piano accompaniment, 1942)

Under the Greenwood Tree (song, piano accompaniment, 1944)

Sketches [for] Village Music (orchestra, condensed score, 1941)

Violin sonata, 1929. Pencil sketch (score)

[White Wings] (chamber opera, 1934-35; draft of piano-vocal score)

Youth Gets a Break; film for Natl. Youth Administration, 1940, (piano score)

Among the younger composers of Italy, none has aroused greater interest than Luigi Nono (b. 1924), whose music is bold, imaginative, and experimental. Recently the Elizabeth Sprague Coolidge Foundation extended to him a commission, and he composed *Sarà dolce tacere* for eight unaccompanied mixed voices. Mr. Nono has presented the autograph score of the work (completed April 13, 1960), which was first performed in the Library on February 17, 1961. Frederick Prausnitz conducted the eight singers in this world premiere. The text is taken from *La terra e la morte* by Cesare Pavese, and a typed note attached to the manuscript informs us that "questa poesia . . . è tratta dalla raccolta 'Verrà la morte e avrà i tuoi occhi.'"

Four more welcome holographs came from Walter Piston (b. 1894), another leading American composer who is steadily enriching the Library's holdings. The present group reveals Mr. Piston's never-failing skill as both original creator and accomplished arranger. His *Improvisation* is for piano solo and his *Sinfonietta* (1941) for chamber orchestra; the latter was written for Bernard Zighera and received its first performance in Boston on March 10,

1941. The two arrangements are the opening movement of Beethoven's *Moonlight Sonata*, Op. 27, No. 2, and *Clair de lune* (1936) from Debussy's *Suite bergamasque*, both for orchestra.

From Francis Poulenc (b. 1899), distinguished French composer, comes the holograph full score of a large choral work, a *Gloria* for solo soprano, mixed chorus, and orchestra. It was completed in 1960. Commissioned by the Library's Koussevitzky Foundation, the work is dedicated to the memory of Serge and Natalie Koussevitzky.

Wallingford Riegger (1885-1961), admired and beloved American composer who died suddenly and tragically last spring, presented the holograph score of his Fourth Symphony, Op. 63, which was finished in the summer of 1956. Thirteen leaves are not in the composer's hand, but this fact detracts little if at all from the uniqueness of the manuscript.

The art of musical theater ranks high in America's cultural setting, and *South Pacific* occupies a rarefied pinnacle among works in this genre. Consequently it was a great pleasure to receive, as a gift from the composer, Richard Rodgers (b. 1902), the original manuscript of the music of this celebrated spectacle. It was written in the form of piano-vocal score and includes the following famous songs:

Some Enchanted Evening
This Nearly Was Mine
A Wonderful Guy
Honey Bun
Younger Than Springtime
Happy Talk
Dites-moi
Wash That Man
Bloody Mary
Bali Ha'i
There Is Nothin' Like a Dame
Bright Canary Yellow
Carefully Taught

South Pacific, indeed, seems to be a permanent fixture in the national scene—

as should be expected from its history, collaborators, and background. Oscar Hammerstein II worked on the book and lyrics (with Joshua Logan helping on the former), James A. Michener's *Tales of the South Pacific* provided the story, Joshua Logan staged it, Jo Mielziner devised scenery and lighting, and Robert Russell Bennett made the orchestrations. But with all this talent (not to mention Mary Martin and Ezio Pinza in the cast), surely no one would have predicted the phenomenal future that lay ahead. From the try-out in New Haven (March 7, 1949) and the New York opening (March 15, 1949) to the so-called New York close (January 16, 1954)—it has not closed yet in the hearts of our citizens—nearly 2,000 consecutive performances were presented. In 1950 it won the Pulitzer Prize for drama, and a few years later the motion picture took it to people that a stage company could not reach. Few dramatic spectacles and few musical scores have rivaled it in consistent and merited popularity. The musical autograph, therefore, is a national treasure and rightly at home in this institution.

Mr. Rodgers also added to his autographs in the Library by depositing the manuscript of a later production, *Flower Drum Song*, which opened in New York on December 1, 1958. Notable in its own right, it has not yet had time to equal its illustrious forerunner. Oscar Hammerstein II (with Joseph Fields cooperating) again wrote the book and lyrics, the choreography was by Carol Haney, and the plot was derived from a novel by C. Y. Lee, set in San Francisco's Chinese colony. Once more Robert Russell Bennett provided the orchestrations. Mr. Rodgers' manuscript, in the form of piano-vocal score, is a welcome increment to the Library's holdings of the most prominent theatrical composer of the present generation.

In seeking distinguished composers as recipients of commissions the Koussevitzky Foundation in the Library looks far and wide for deserving artists. A recent award went to Ahmed Adnan Saygun (b. 1907) of Turkey, who of late has gained real distinction in the concert halls of Europe and the United States. As a result he wrote his Third Symphony, Op. 39, and presented the holograph score to the Library in the spring. At the end it is dated: "Ankara 26 Şubat [February] 1961." The dedication is to the memory of Serge and Natalie Koussevitzky.

Another commission emanating from the Library, but from the Elizabeth Sprague Coolidge Foundation, was extended to the American composer Gunther Schuller (b. 1925), this time for a brass quintet. The work was written promptly, for the New York Brass Quintet wished to (and did) give the first performance on January 13, 1961, when this ensemble appeared in the Library. The composer's expedition can be calculated by the dates at the end of each of the three movements in the original manuscript which Mr. Schuller presented: "New Year's Eve 1960"; "Jan. 3, 12:30 AM"; and "Jan. 8, 1961." As the program of the January 13 concert went to the printer, the Library received word that the work would have only two movements, neither of them with specific characterizations, nor would the piece have any special title. Consequently the audience looked in the program and read that it would hear something called "Music for Brass Quintet" which was "in two movements." But at performance time Robert Nagel, first trumpet player, announced that the composer had become so fascinated by the composition that he had decided to add a third movement at the last minute! The finale alone has a designation, which is simply "Slow." It is a pleasure to report that the composer's judgment was thoroughly vindicated.

Turning to a prominent American composer, the Library's Koussevitzky Foundation, joined by the Boston Symphony Orchestra, commissioned William Howard Schuman to write his Seventh Symphony. The composer has presented the holograph score to join many other important works of similar provenance. The work is dedicated to the memory of Serge and Natalie Koussevitzky, and is one of a series celebrating the 75th anniversary of the famous orchestra. The symphony was completed in the spring of 1960, in ample time for Charles Munch and the Boston ensemble to give the first performance on October 21 of the same year.

Eminent women composers are rarer than their masculine counterparts, but occasionally one comes to the fore. An interesting holograph was received from Gisella Selden-Goth, who is active as both critic and creator. The work is her *Quattro brevi pezzi* for string trio, written in Florence in 1956. When published 4 years later the title was changed to *Quattro movimenti*.

The Edward B. Marks Corporation gave a most important autograph to the Library last year, the two-piano version of the Concerto for piano and orchestra by Roger Sessions (b. 1896), an *avant-garde* American composer of rare eminence. Composed in 1956, it was commissioned by the Juilliard School of Music and dedicated to the memory of Artur Schnabel.

From Harry Stuart Somers (b. 1925), well-known Canadian composer, came the holograph score of *Lyric*, which he completed for orchestra in 1960. Dedicated to the memory of Serge and Natalie Koussevitzky, it was commissioned by the Serge Koussevitzky Foundation in the Library and was first heard in Washington on April 30, 1961. The concert, performed by the Orquesta Sinfónica Nacional de Mexico and conducted by Luis Herrera

de la Fuente, was a portion of the second Inter-American Music Festival.

Leo Sowerby (b. 1895), long one of America's distinguished composers and surely the leader in the field of church and organ music, continued his generous donation of original manuscripts. The following list of gifts represents some of his most characteristic work:

All Hail, Adored Trinity; anthem for Trinity-tide for soprano, alto, tenor (optional) and bass voices, with organ accompaniment. Based on the melody "Ave Colenda Trinitas" (York melody), text from the Anglo-Saxon (XI century), translated by J. D. Chambers (*also draft dated 1958; also first proof with composer's corrections*)

Carillon. For organ. A gift for my friends, Arthur Olaf and Mary Storrs Andersen (July 25, 1917)

Chorale-Prelude on a melodic fragment from a Palestrina motette. For organ (1915, dedicated to Eric De Lamarter)

Come, Holy Ghost, Draw near Us; anthem for Whitsun-tide for soprano, alto and bass voices with organ accompaniment. Text anonymous (XI century), translated by the Rev. Geo. R. Woodward (*also draft 1958; also first proof with composer's corrections*)

Jesu, Bright and Morning Star (draft of anthem for mixed voices and organ, 1958; *also first proof with composer's corrections*)

The Lord Ascendeth up on High; anthem for Ascension-tide for unison voices and an occasional second part and organ accompaniment (*also draft dated 1958; also first proof with composer's corrections*)

Martyr of God; [anthem] for soprano, alto, tenor (optional) and bass voices, with organ accompaniment. Text anon. (IX or X century; *also draft 1958; also first proof with composer's corrections*)

The Meadow Lark's in the Golden Rod (draft of piano solo, 1954)

Melody sketches of Mass in D, written on plane from Philadelphia to Washington (1955)

My Master Hath a Garden (draft of anthem for women's voices and organ, 1958)

Prelude (Fugue) [Interlude. Toccata] (draft of set of pieces for organ, 1958)

The Righteous Live for evermore; anthem for All Saints for soprano, alto, tenor (optional) and bass voices with organ accompaniment

(*also draft 1958; also first proof with composer's corrections*)

Sketch book (drafts of several works: *Let Us now Praise Famous Men*, chorus and organ, 1958; *Ad te levavi animam meam*, unaccompanied chorus, 1958; *Holiday Trumpets*, organ solo, 1958)

A Spanish composer now living in this country and becoming increasingly popular is Carlos Surinach (b. 1915). Previously he gave the Library two of his manuscripts, and this year he presented a third holograph, the orchestral score of *Ritmo jondo*, completed in 1953. It is a colorful set of pieces dedicated to Bethsabée de Rothschild.

Two more Koussevitzky Foundation commissions claim attention next, both holographs presented by their respective composers. The first is the full score of an opera called *King Priam*, by the British composer Michael Tippett (b. 1905). It must be admitted that the manuscript is very rough, with many corrections and erasures, and it is uncertain whether a clean copy is in the offing. A typewritten note signed with the composer's initials conveys this tantalizing information: "The composer always with a hard pencil works straight on to full score. All alterations are rubbed out as composition progresses, so that the final manuscript is the only original. Sometimes the composer makes an ink MS. copy from the pencil. M. T." The other manuscript is the holograph score of a *Te Deum*, for chorus, bass, and orchestra, by Hector A. Tovares (b. 1923), composer from Uruguay. It was completed in Washington, D.C., and is dedicated to the memory of Serge and Natalie Koussevitzky.

Frequently in the past Burnet Corwin Tuthill (b. 1888), well-known American composer, has presented holograph scores, and he followed this appreciated custom again this year. His new gift is the clarinet-piano score of his *Clarinet Concerto*, Op. 28, which was written in 1948.

Another American ends the current list of holograph donors—Hugo Weisgall (b. 1912), who in recent years has gained extraordinary distinction in the field of dramatic composition. He presented the full orchestral score of *Purgatory* (as well as numerous sketches for it), composed in 1957 and 1958. It is a one-act chamber opera, the words coming without alteration from the play by William Butler Yeats. Fourteen instrumentalists provide an accompaniment to only two singing voices. The world premiere of this effective work took place in the Library on February 17, 1961, under the baton of Frederick Prausnitz. The singers were Robert Trehy, bass, and Loren Driscoll, tenor; John Scrymgeour was responsible for the stage direction, set design, and costumes.

Mr. Weisgall also presented the holographs (both full scores) of two more one-act operas which had been previously produced, *The Stronger* (1952) and *The Tenor* (1952). The former has a libretto by Richard Hart, based upon a play by August Strindberg; the latter's librettists are Karl Shapiro and Ernest Lert, who worked from Frank Wedekind's *Der Kammer-sänger*.

As a fillip, though doubtless deserving a more impressive word, Mr. Weisgall gave what he calls his earliest work, a set of four short songs from Adelaide Crapsey's *Verse*. Accompanied by piano, the separate pieces are: "Old Love"; "Song"; "Oh Lady, Let the Sad Tears Fall"; and "Dirge." In handing over the manuscript, the composer called it his opus one, adding that he had forgotten exactly when he wrote this music. Having primacy or not, the songs clearly show that Mr. Weisgall was no novice when he put the notes on paper.

Letters

If the Music Division's collection of autograph scores was abundantly augmented,

so was its collection of autograph and type-written letters which important musicians sent to friends and colleagues.

From Philip James came two autograph letters by the eminent pianist Harold Bauer (1873–1951), dated respectively September 21, 1929, and October 5, 1929. They deal with matters pertaining to the still-lamented Beethoven Association, and are addressed to the donor.

The Library was successful in acquiring an important autograph letter of Friedrich von Flotow (1812–83), composer of the immortal *Martha*. Written in German on September 23, 1871, it refers to business affairs and performance practices, and shows the composer vigorously at work on behalf of his colleagues. It is addressed to "Herrn Hofrath" Prof. O. Marbach of Leipzig, an official of the Genossenschaft der Deutschen Autoren.

Irving Lowens, well-known authority in the field of musical Americana and now a member of the Music Division staff, presented an autograph letter of the famous bandleader, Patrick Sarsfield Gilmore (1829–92). Addressed to a man named Ball and written in Boston, it reflects the difficulties of touring life, especially when sickness intervenes and two concerts a day must be maintained. But "milk punch" obviously could provide a degree of restoration, and Mr. Gilmore confidently looked to the future rather than to the past.

A brief note of Victor Herbert has been referred to above (p. 24), but two more Herbert missives also came to the Library, each of more than common interest. The first contains the program numbers that Herbert, as a concert cellist, submitted to Albert Morris Bagby, who for many years operated the Bagby "Morning Musicales" at the old Hotel Waldorf in New York. These socially elite and musically respectable affairs, occurring on Monday forenoons, were very famous, and only the finest artists appeared at them. On Feb-

ruary 1, 1895, Herbert informed Bagby that on February 4 he would play three groups of short solos, the composers being Schubert, Cui, van Goëns, and Davidoff. Each program generally presented two artists, and Herbert's companion on this occasion was Lillian Nordica. In November 1894 Herbert's first operetta, *Prince Ananias*, had been produced, and its melodies were well-known in the metropolis. At the Waldorf concert Herbert played one of these airs as an encore "which," reported the *Musical Courier* on February 13, "the women of the smart monde adore and clap for with their mightiest might."

The other Herbert note, typewritten and very short, gives an interesting glimpse of important theatrical business. The year 1920 saw the production of Jerome Kern's *Sally*, a brilliant success, but one of the reasons for its triumph was Herbert's music for an elaborate ballet. The note acquired, written to his close friend, the famous producer Florenz Ziegfeld, Jr., on December 15, 1920, stated Herbert's terms for the music he was providing. He was to receive \$100 per week for the first 10 weeks and \$50 per week thereafter. Comparison with present-day rates would be exceedingly interesting.

The above letter was a gift of Irving Lowens, who also presented an exchange of correspondence that he had enjoyed with George Pullen Jackson (1874-1953). Both men were intensely interested in Americana (Mr. Lowens still is) and had carefully studied the American singing school and the shaped notes manuals there in use. The four autograph letters of Prof. Jackson, the elderly dean of such investigators, were all written in 1951. They are charming, helpful, and informative, the kind that would inspire a younger man to greater effort. On July 17 he wrote: "I've shot my wad along this line and am delighted to see you younger folks carrying on, doing what I failed to do. Digging

deeper, correcting my errors etc." Then on December 17, agreeing that an article of Mr. Lowens would doubtless need financial aid to achieve publication, he wrote that the essay "will have a hard time of it, I guess, unless you do some subsidizing (an old habit of mine and far more expensive than liquor)." It would be difficult to find a better example of scholarly camaraderie than these letters display.

From Burnet C. Tuthill were received two typed letters written by Edward M. Maisel and three carbon copies of letters to Maisel from the donor. They concern information about the composer Charles T. Griffes, whom Mr. Tuthill knew well and whose biography Maisel was writing.

One of the most prized possessions of the Music Division is the Dayton C. Miller Flute Collection, which contains instruments, music, and music literature of rare distinction. Anything pertaining to Dr. Miller (1866-1941), therefore, is of profound interest to the Library. One of his most faithful correspondents was Emil Medicus of Asheville, N.C., himself a flutist, flute teacher, and editor, and he has given to the Library 103 letters that Dr. Miller had written him over a 20-year period. Twenty-eight of the letters are wholly autograph. Seventy-five are typed, but many in this group bear autograph postscripts of considerable length. The letters are both short and long, and they cover practically all aspects of the flute—historical, technical, and tonal. Written between 1918 and 1938, they seem to be a treasure trove of research material awaiting scholars in a specialized though popular area.

Learning of the Library's interest in flutes and prompted by a gentle request from a friend, that inimitable poet Ogden Nash sent an inimitable autograph note to the Chief of the Music Division which demands quotation in full:

April 5, 1961

Dear Dr. Spivacke—

André Kostelanetz tells me you would like a copy of my little flute song from the *Nutcracker*. Here it is, with my compliments:

How happy are the fruity flutes,
Blowing cadenzas through their snoots.
Once they really start to tootle,
Trying to silence them is futile.
Ten professors in cahoots
Couldn't count the total toots.

I hope you still like it—

Sincerely yours—
Ogden Nash

In a short letter giving permission to publish the above message, Mr. Nash added that the verse had been written for a forthcoming Columbia recording of *The Nutcracker Suite* (conducted by André Kostelanetz, with narration by Peter Ustinov), that it would be in a book entitled *The New Nutcracker Suite* (Little, Brown & Co., early 1962) and that it would also appear in the Christmas issue of *McCall's Magazine*.

For several years Mrs. Arnold Schoenberg, widow of the great and revolutionary composer (1874–1951), has been presenting bountiful segments of her late husband's correspondence. Not yet opened for general research, these uniquely valuable papers will most assuredly some day supply extraordinary insight into artistic problems of the 20th century. She has continued her generosity by sending to Washington 360 drafts and copies of her husband's letters, telegrams, and other messages covering the period from about 1923 to 1929. Most of them are carbon duplicates, and more than half of them are of substantial length and content (75 being very long and informative). Included in the lot are 11 drafts in Schoenberg's autograph. The recipients were famous, too, as these representative names attest: Zemlinsky, Stiedry, Steuermann, Scherchen, Kolisch, Rosé, Kandinsky, and Casella. As the Schoenberg collection

grows in size, its importance for musical history and aesthetics also waxes.

A long and interesting typed letter written by O. G. T. Sonneck (1873–1928) on January 11, 1926, to Burnet C. Tuthill (also the donor) reflects discouraging aspects of music publishing. Sonneck, once Chief of the Music Division, was then guiding the destiny of G. Schirmer, Inc. His letter was a gloomy response to the suggestion that Schirmer issue full orchestra scores in the publishing program of the Society for the Publication of American Music. The demand for the scores was too slight, the cost of production too high for any success to be anticipated. Even so, says Mr. Tuthill, in a short note of his own attached to Sonneck's epistle, the SPAM issued five such works and then gave up the struggle. Publications of the Eastman School of Music, the Juilliard School of Music, and the Cos Cob Press supplied the scanty need, and the competition for worthwhile scores increased accordingly.

An interesting letter, wholly autograph, was written by John Philip Sousa (1854–1932) to Henry C. Timm on April 2, 1885. Mr. Timm was a composer, an immigrant from Germany, who had sent the celebrated bandmaster a march which Sousa's ensemble had played. He hoped to play it again, at summer concerts, but "while it is musicianly and practical, there is no great display of brilliancy in it," and some alterations might be desirable. If they were made, Mr. Timm would receive another letter. A curious feature of this particular document is the printed letterhead, which reads:

Private Department
MARINE BAND AND ORCHESTRA
John Philip Sousa
Band Master and Conductor
Washington, D.C.

Was Sousa the only individual privileged to have such semiofficial and semiprivate

stationery? We may never know, for the offices of neither the Marine Band nor the Marine Corps have any record of the letterhead at all.

A group of five typewritten letters of three composers constitutes a gift from Leopold Stokowski, all of them addressed to the gifted conductor. Three were written by Jean Sibelius (1865–1957) and are dated as follows: August 11, 1949; September 15, 1954; and May 11, 1955. Another is from the Russian composer Reinhold Moritzovitch Glière (1875–1956). Written on December 12, 1955, it refers to Mr. Stokowski's "remarkable performance" of the composer's symphony. The last is a message from Gian Carlo Menotti (b. 1911), who, on September 21, 1954, referred to a recording Mr. Stokowski was soon to make of a "Suite from Sebastian." But the letter nicely goes on to recall a broadcast wherein Mr. Stokowski conducted the composer's "Interludes from the Island God" in a "very exciting" performance. It is gratifying to have such eloquent testimonials to one of the century's greatest interpreters.

Early Imprints

A surprisingly large number of music publications printed prior to about 1825 came to the Music Division, all of them by gift or bequest. The sources were three.

Raoul Berger, a lawyer in Washington and in former days a distinguished musician, gave the earliest—three liturgical books with choral notation:

Graduale romanvm de tempore et sanctis ad Normam Missalis ex decreto sacrosancti Concilij Tridentini restituti, B. Pii V. Pontificis Maximi ivssi editi, Clementis VIII, ac Urbani VIII, avtoritate recogniti . . .

Venitiis, M.DC.LXXXX. Apud Nicolaum Pezzana (a large choir book; two leaves of ms. music inserted at back; contemporary board binding covered with leather and having metal clasps)

Missale romanvm ex decreto sacrosancti Concilij Tridentini restitutum. Pii V. Pont. Max.

ivssv editvm. Cum Missis Sanctorum ex praecepto Sixti V. nuper editis. Permittente Sede Apostolica.

Venitiis, Apud haeredes Iohannis Varisci [1594] (incomplete; also bound in: Missae propriae Sanctorum tum de praecepto, tum ad libitum . . . Venitiis, Ex Typographia Balleoniana, MDCCLII; also bound in: several unidentified liturgical books and table from the 17th, 18th, and 19th centuries)

Rituale Salisburgense ad usum Romanum accommodatum auctoritate et jussu eminentissimi, celsissimi, ac reverendissimi S. R. I. Principis ac Domini Maximiliani Gandolphi S. R. E. Cardinalis, Archiepiscopi Salisburgensis, & S. Sedis Apostolicae Legati Germaniae Primatis &c. &c. Denuò revisum & aliquot novis declarationibus auctum.

Salisburgi, Sumptibus & Typis Joannis Baptistae Mayr, Anno M.DC.LXXXVI (two pages lacking)

The sudden death of Richard S. Hill on February 7, 1961, was a severe blow to the Library and to music librarianship. For more than 20 years he had been the distinguished head of the Music Division's Reference Section, and his knowledge of music bibliography was astonishing. Throughout his professional career he had collected a notable personal library of books and music, and he made the Library his legatee of all of his musical items. It is amazing how many choice music imprints are thus coming to the Music Division for the first time. The following list is only a partial inventory of Mr. Hill's bequest because time permitted the assembling of no more titles; additional distinctive titles will be published next year.

Bach, Johann Sebastian (1685–1750)

Exercices pour le clavecin par J. S. Bach. Oeuvre III.

A Vienne, Chez Hoffmeister & Comp.; à Leipsic, Au Bureau de Musique [1804] (contains the Prelude and Fugue in E flat major, Schmieder 552, and the *Choralbearbeitungen* for organ, Schmieder 669–689, from the 3rd part of the *Clavier-Übungen* originally published by Bach himself, ca. 1739; the Prelude and Fugue surround the chorale-preludes)

Beethoven, Ludwig van (1770-1827)

Rondeau en G pour le piano-forte, composé et dédié à mademoiselle la comtesse Henrietta de Lichnowski . . .

À Leipzig, Au Bureau de Musique [1803]
(the 2nd edition of Op. 51, No. 2)

VIII Variations pour le clavecin ou piano-forte sur le trio: Tändeln und Scherzen: de l'opera: Soliman oder Die drey Sultaninnen: de Mr. Süssmayer, composées et dédiées à madame la comtesse de Browne née de Vietinghoff . . .

À Leipzig, Chez C. F. Peters, Bureau de Musique [after 1814] (evidently printed from the 1802 plates of Höffmeister; Kinsky-Halm Wo076)

Walze favorite pour piano-forte . . .

À Mayence, Chez B. Schott [1815?] (spurious; Kinsky-Halm Anhang 14)

Della Maria, Pierre Antoine Dominique (1769-1800)

Le Prisonnier. Der Gefangene. Opera de Dom: Della Maria, arrangée en quintets à 2 violons, 2 altos et violoncelle . . . par C. G. W. Wach.

À Leipzig, Chez Hoffmeister et Kühnel, Bureau de Musique [1803?] (parts)

Dussek (Dušek, Duschek), Franz (1731-99)

Andante avec variations pour le forte-piano . . .

À Vienne, Chez Hoffmeister & Comp.; à Leipsic, Au Bureau de Musique de Hoffmeister et Kühnel [1802]

Ferrari, Giacomo Gotifredo (1763-1842)

Douze variations sur l'air Schöne Minka, ich muss scheiden, pour piano forte . . .

À Mayence, Chez B. Schott [1815?]

Fink, Gottfried Wilhelm (1783-1846)

Volkslieder mit und ohne Klavier-Begleitung, gedichtet und komponirt und dem Herrn W. Kunze freundschaftlich gewidmet von G. W. Fink. Is Heft . . .

Leipzig Bei A. Kühnel, Bureau de Musique [1811]

Fischer, Anton Joseph (fl. ca. 1800-20)

Sei canzonette con accompagnamento di pianoforte di Antonio Giuseppe Fischer, cantante de camera d. S. M. il Ré di Prussia . . .

Lipsia, Presso C. F. Peters [ca. 1818]

Fleishmann, Johann Christian

Die Wollust; ein Gedicht von C. H. Heydenreich, für eine Singstimme mit Begleitung des

Pianoforte in Musik gesetzt und Sr. Hochgebohren dem Herrn Kammerherrn Graf von Hohenthal auf Hohen-Priessnitz etc. unterthänig zugeeignet von M. Joh. Chr. Fleischmann, Dom- und Stadt-Cantor in Meissen.

Leipzig, In Commission bei Friedrich Hofmeister [ca. 1808?]

Gebhardi, Ludwig Ernst (1787-1862)

Vier und zwanzig Orgelstücke. Eine Fortsetzung der Vorspiele, Werke V. Allen Freunden der religiösen Tonkunst gewidmet . . . 6tes Werk . . .

Leipzig, Bey Friedrich Hofmeister [ca. 1822]

Gelinek, Joseph (1758-1825)

Variations pour le piano forté sur le duo (Wenn mir dein Auge strahlet) de l'opéra: Das unterbrochene Opferfest, par Gelinek . . .

A Offenbach s/M, Chez J. André [1816?] (the opera by Peter von Winter)

Gollmick, Karl (1796-1866)

Premier pot-pourri pour piano-forté, composé et dédié à sa belle-soeur, mademoiselle Lisette Hens, par Ch. Gollmick. Oeuvre 17 . . .

A Offenbach s/m, Chez J. André [ca. 1826]

Häser, Wilhelm

Die Feyer der Andacht; sechs Gesänge für Sopran, Alt, Tenor und Bass ohne Begleitung, in Musik gesetzt von Wilhelm Häser, K. Würtenberg Hofsänger.

Leipzig, Bei Friedrich Hofmeister [ca. 1820] (printed in score)

Himmel, Friedrich Heinrich (1765-1814)

A I R de trois notes de Rousseau, arrangé pour le chant avec l'accompagnement de piano-forte et dédié à Gb. Schmager à Leipzig par son tout dévoué ami F. H. Himmel, maitre de chapelle de sa Majesté le Roi de Prusse . . .

À Dresde, Chez Hilscher, Bureau de Musique [181-?] (first line: "Que le jour me dure")

Für Betrübte, ein Gesang für 4 Singstimmen in Musik gesetzt von F. H. Himmel . . .

In Berlin, Bei Rudolph Werckmeister [180-?] (piano accompaniment)

Trois sonates pour le piano forte avec accompagnement de violon et violoncelle . . . dédiées à sa Majesté la Reine de Prusse . . . No. III des trois sonates . . .

À Leipsic, Au Bureau de Musique de C. F. Peters [n.d.] (parts; evidently printed from the plates of 1803?)

Ledesma, Mariano Rodriguez de (1779-ca. 1847)

Tre ariette per voce di basso coll'accompagnamento di pianoforte . . .

Lipsia, Presso Breitkopf & Härtel [1818]

Lipinski, Karol Józef (1790-1861)

Deux caprices pour le violon . . . Oeuv. 3 . . .

Leipzig, Au Bureau de Musique de C. F. Peters [1818?] (for violin and bass, score, resembles piano music)

Müller, August Eberhard (1767-1817)

Instructive-Uebungsstücke (Pièces instructives) für das Pianoforte. 5tes Supplement zum kleinen Elementarbuch von A. E. Müller, grossherzogl. Kapellmeister in Weimar . . .

Leipzig, Bei C. F. Peters, Bureau de Musique [1814?]

Neumann, F. A.

Douze variations pour le piano-forte, sur la chanson nationale: Müsst ma nix in übel aufnehma . . . Oeuvre 28 . . .

A Bonn, Chez N. Simrock [1811?]

Pixis, Johann Peter (1788-1874)

Aline-Walzer, oder: Wiener Tänze in einem andern Welttheile. Nach den beliebtesten Motiven aus A. Bäuerle's Zauberober: Aline, oder Wien in einem andern Welttheile. Mit Musik von W. Müller, für das Pianoforte eingerichtet von J. P. Pixis . . .

Wien, Bei S. A. Steiner und Comp. [1824]

Pleyel, Ignaz Joseph (1757-1831)

II Quintetti del signore I. Pleyel accommodati per il forte-piano, ed un violino.

A Vienne, Presso Hofmeister [ca. 1797] (quintets No. 5 in F major, No. 6 in D major; piano part only)

Reicha, Anton (1770-1836)

Die Kunst der dramatischen Composition, oder Vollständiges Lehrbuch der Vocal-Tonsetzkunst, in 6 Büchern verfasst und mit den nöthigen practischen Beispielen versehen . . . Aus dem Französischen ins Deutsche übersetzt und mit Anmerkungen versehen von Carl Czerny . . .

Wien, Bei Ant. Diabelli u. Comp. [1839] (text in French and German; French title: *Art du compositeur dramatique*)

Ries, Ferdinand (1784-1838)

Fantaisie en forme de rondeau pour le pianoforte, sur une pièce de Mozart, de son opéra: l'Enlèvement du Sérail . . .

A Offenbach s/m, Chez Jean André [ca. 1826]

Grande marche triomphale à quatre mains pour le pianoforte . . .

Leipzig, Chez C. F. Peters, Bureau de Musique [ca. 1814]

Rode, Pierre Jacques Joseph (1774-1830)

Quatuor pour deux violons, alto et basse, dédié a son altesse serenissime M. la duchesse de Wurtemberg, née Princesse de Saxe-Coburg, par P. Rode, premier violon de sa Majesté l'Empereur de toutes les Russies. No. III. Oeuv. XVIII . . .

A Leipzig, Chez C. F. Peters (Bureau de Musique) [n.d.] (parts; evidently printed from the plates of 1805?)

Romberg, Bernard (1767-1841)

Quatuor No. LV, pour deux violons, alto et violoncelle . . . Oeuv. 12 . . .

A Leipzig, Chez A. Kühnel, Bureau de Musique [1807?] (parts)

Schicht, Johann Gottfried (1753-1823)

Sechs Gesänge von Matthias Claudius Matthison und von Salis, für 4 und mehrere Singstimmen, in Partitur, zum Gebrauch für Singechöre und Privatgesellschaften . . .

Leipzig, Bei Friedrich Hofmeister [ca. 1811] (unaccompanied, score)

Seidel, Friedrich Ludwig (1765-1831)

Variations pour le piano-forte sur un chanson favori de l'opera Fanchon par F. L. Seidel, directeur de musique de S. M. le Roy de Prusse . . .

Berlin, Au Bureau des Arts et d'Industrie [1810] (the opera by F. H. Himmel)

Uber, Alexander (1783-1824)

Acht Lieder für Kinder mit Begleitung des Piano-Forte . . . 18tes Werk. 1te Sammlung der Kinderlieder . . .

Mainz, In der Ghzl: Hess: Hofmusikhandlung von B. Schott [ca. 1818]

Weber, Bernhard Anselm (1766-1821)

Gesänge beim Pianoforte zu singen . . . Ite Sammlung.

Leipzig, Bei Hoffmeister & Kühnel (Bureau de Musique): Wien, Bei Hoffmeister [1802]

Weber, Carl Maria von (1786-1826)

Choix d'airs tirés de l'opéra Euryanthe, par Charles Marie de Weber, arrangés pour le pianoforte . . .

Mayence, Chez B. Schott fils [1823?]

Hochzeit-Marsch für das Piano-Forte aus der romantischen Oper: Euryanthe . . .
Hamburg, Bei Joh. Aug. Böhme [182-?]

Ouverture aus der Oper Euryanthe . . . Für das Pianoforte eingerichtet von J. P. Heuschkel . . .
Mainz, Bei B. Schott Söhnen [1823?]

Weiss, F. X.

VI. Lieder von Mathisson . . . III. Theil

Augsburg, In der Gombartischen Musik Handlung [1800] (piano accompaniment; not in BUC; contents: *Die Vollendung. Todtenkranz für ein Kind. Beruhigung. Lied aus der Ferne. Die Betende. Der Wald*)

A smaller but equally interesting group of early imprints was donated by Irving Lowens. Again the Library's collections were importantly augmented, as the following titles attest:

Amoret & Phillis. Sung by Mr. Dearl and Mrs. Forbes at Finch's Grotto Gardens. The words by young d'Urfey. [n. pl., n.i., ca. 1700?] (piano solo with interlinear text; air for flute or guitar at bottom of leaf; not in BUC)

Cantiques; ou, Opusculs lyriques sur differens sujets de piété avec les airs notés.

Toulouse, Chés Baour [1768] (title page missing, replaced by ms. title; according to foreword a 2nd edition; apparently a unique copy)

Gow, Niel (1727-1807).

First book of Niel Gow's reels. 2d edition, with considerable additions and valuable alterations. Dedicated to her Grace the Dutchess of Athole . . .

Edinburgh, Printed and sold by Gow & Shepherd; London, John Gow [1803?] (chiefly piano solo)

Second edition of Niel Gow's 2d book of Strathspey's, reel's &c. Dedicated to the noblemen and gentlemen of the Caledonian Hunt. Carefully corrected & improved by Niel Gow & sons . . .

Edinburgh, Printed & sold by Gow & Shepherd; London, John Gow [1803?] (chiefly piano solo)

A third collection of strathspeys, reels, &c. for the harp, piano-forte or violin. Dedicated to the most noble Marchioness of Tweeddale . . .

Edinburgh, Printed and sold by Penson Robertson & Co.; Dublin, J. B. Logier's Music

Saloon; London, John Gow [181-?] (chiefly piano solo)

A fourth collection of strathspeys, reels, &c., for the piano forte, violin & violoncello. Dedicated to the right honorable the Earl of Eglington . . .

Edinr., Printed by Gow & Shepherd; London, John Gow [180-?] (chiefly piano solo)

Fifth collection of strathspeys, &c., for the piano forte, harp, violin & violoncello. Dedicated to the right honorable the Countess of Dalhousie . . .

Edinburgh, Printed and sold by Robt. Purdie [182-?] ("third edition, corrected & improved by Nath: Gow"; chiefly piano solo)

Part first of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys for the harp, or piano-forte, violin and violoncello, &c. Humbly dedicated to her Grace the Dutchess of Gordon . . .

Edinburgh, Printed and sold by Robt. Purdie [182-?] ("third edition, corrected & improved by Nath: Gow"; piano solo)

Part second of the complete repository of original Scots tunes, strathspeys, jigs and dances, the dances arranged as medleys in their respective keys, for the harp, piano-forte, violin and violoncello, &c. Humbly dedicated to her Grace the Dutchess of Buccleugh . . .

Edinburgh, Printed & sold by Robt. Purdie [ca. 1815] (piano solo)

Part third of the complete repository of original Scots slow strathspeys & dances, the dances arranged as medleys for the harp or piano-forte, violin & violoncello, &c. Humbly dedicated to the right honble the Countess of Loudoun & Moire . . .

Edinburgh, Printed and sold by Robt. Purdie [ca. 1815] (piano solo)

Dramatic Full Scores and Librettos

The operatic collections of the Library have long been remarkably comprehensive and rich. They span the whole history of the genre and include manuscript material, early imprints, and modern publications. The mere fact that additions are now slow in arriving points up the difficulty of obtaining new items of real importance or special interest. The following titles, however, are worthy of individual attention.

A. Scores

Einem, Gottfried von (b. 1918)

Dantons Tod; eine Oper in zwei Teilen (sechs Bildern) frei nach Georg Büchner . . . Text eingerichtet von Boris Blacher und Gottfried v. Einem. Partitur.

[Wien] Universal Edition [1961] (produced in Salzburg, Aug. 6, 1947)

Farinelli, Giuseppe (1769–1836)

La locandiera, ò sia Chi la dura la vinca; burletta a sei voci del sigr. Giuseppe Farinelli . . .

(early 19th-cent. ms.; full score)

Gluck, Christoph Willibald von (1714–87)

Orphée et Euridice; tragédie en trois actes. Mise en musique par Gluck. Les paroles sont de M. Moline. Représentée pour la première fois par l'Académie Nationale de Musique le mardy 2 aoust 1774 . . .

À Paris, Chez Des Lauriers [1774] (full score; page 61 is ms.; gift of Mrs. Mina Curtiss)

Landi, Stefano (ca. 1590–ca. 1655)

Sant'Alessio. Music by Stefano Landi. Libretto by Giulio Rospigliosi. Sets by Giovanni Lorenzo Bernini. Orchestration for the modern stage by Simon Albert Carfagno.

(reproduction of copyist's ms., c1961; full score; originally produced in Rome, Feb. 23, 1632)

Pacini, Giovanni (1796–1867)

La gioventù di Enrico quinto; melodrama giocoso . . . (early 19th-cent. ms., full score; produced in Rome, Dec. 26, 1820)

Pergolesi, Giovanni Battista (1710–36)

La servante maîtresse; comédie en deux actes mêlée d'ariettes, parodiées de La serva padrona, intermede italien. Représentée pour la première fois, par les Comédiens Italiens Ordinaires du Roi, le mercredi 14 aoust 1754 et a la cour devant leurs Majestés le 4 decembre de la même année . . .

À Paris, Chez Madame la veuve Delormel, et fils [et] Mr. Prault fils [n.d.] (full score; first translation of this opera)

Smetana, Bedřich (1824–84)

Dalibor; opera ve třech jednáních, libreto napsal Josef Wenzig . . . Partitura.

Praha: Museum Bedřicha Smetany v Praze, Státní Nakladatelství Krásné Literatury, Hudby a Umění, 1960 (preface in Czech, Russian, German, English, and French; produced in Prague May 16, 1868)

Taylor, Deems (b. 1885)

The Dragon: lyric comedy in one act (three scenes), based on the play by Lady Gregory . . . (reproduction of ms.; full score, c1960)

B. Librettos

[Arnold, Samuel] (1740–1802)

The Children in the Wood; a musical play in two acts. With the additions and alterations, as performed at Boston.

Boston, Printed, at the Office of Jno. and Jos. N. Russell, Quaker-Lane; sold at the Boston Book-Store, No. 59, Cornhill [1795] (Thomas Morton, librettist; 1st perf. London, Oct. 1, 1793, then in New York, Dec. 26, 1794; gift of Irving Lowens)

Verdi, Giuseppe (1813–1901)

Ernani; an opera in four acts . . . The only correct edition.

New York: Douglas, 1848 (F. M. Piave, librettist; 1st perf. Venice Mar. 9, 1844; 1st U.S. perf. New York, April 15, 1847; gift of Irving Lowens)

Americana

The Library of Congress naturally takes particular satisfaction in building up its holdings of Americana—native publications and materials reflecting our country's growth in science, literature, and the arts. In an earlier day music suffered from no lack of attention, and musical products rolled from the presses in astonishing variety. These included pieces, tracts, sacred songs, magazines, self-instructors, and the like. Last year the Library's receipts in musical Americana were plentiful and colorful.

Going back to the 18th century, a gift from James J. Fuld was a two-page publication of that classic favorite, *O! Dear, What Can the Matter Be*, with the legendary words printed between the piano treble and bass. It was issued by Carr & Co. in Philadelphia, probably in 1793. On the second page is a version for vocal duet, the lamentations of two persons apparently being more sociable than of one.

For several years Irving Lowens intensively collected and studied musical Americana, becoming nationally known as

an authority in the field. He recently disposed of a goodly portion of his personal library and generously gave to this institution a large quantity of rare and desirable items. All of the items mentioned in the ensuing paragraphs and list came from him.

First to be cited are Nos. 1 and 2 (of volume I) of a short-lived magazine entitled *Boston Eoliad*, published on August 19, 1840, and February 17, 1841. Copies of this journal are exceedingly rare, No. 2 perhaps being unique.

Another apparently unique item is William Bull's *Music, Adapted to Language, Containing Rudiments of Music, with a Choice Collection of Sacred Harmony*, published by the author in Greenfield, Mass. The imprint bears the date 1819, although copyright was claimed for 1813. In this curious little tome the author used a novel notation, employing letters of the alphabet (both majuscules and minuscules) to designate musical sounds.

Also unique seems to be the *Constitution, By-laws, and Regulations, of the Philharmonic Society of the City of New York, as Amended March 27, 1824*. It is a fascinating document. The object of the society was "to promote the cultivation of the Science of music; to afford facilities for the exhibition of talent and its advancement by fair competition amongst the Profession and Amateurs." A certain D. Etienne was the conductor. Types of membership and privileges depended upon the amount of dues paid annually. Those paying \$50 and then \$5 a year were called "Governors"; each one could attend, with the privilege of bringing two ladies with him, all concerts, trials, and rehearsals. A person paying \$25 down and \$5 annually could attend the same events, but was limited to one female companion. Lowest in the economic scale was the person who paid only the annual dues (\$5); he had access only to the public concerts and was

allotted a lady's ticket. Professional musicians were obviously unwanted in the uppermost echelon, for this restriction was clearly stated: "No Professor of Music, or Teacher of Music, shall be a Governor of the Institution." Verily the social history of music has yet to be written.

Cities that are no longer well-known for music publishing once produced song-books of great utility. Such a volume was Seth Ely's *Sacred Music*, issued in 1822 in Cincinnati from the press of Morgan, Lodge & Co. It contained "a great variety of Psalm and hymn tunes" drawn "from the most eminent European authors," and to these Mr. Ely humbly ventured to add some of his own invention.

Musicmaking thrived in early America, and there must have been a horde of amateurs who played well-known airs on melody instruments. One of the more attractive collections was *Gentlemen's Amusement, Consisting of Select Airs for the Clarionet*. It was published, probably in 1825, by G. E. Blake of Philadelphia. The newly received copy seems to be the only one known.

A bibliographical oddity is a hard-bound volume (regular book size) containing a cycle of songs for one, two, and three voices—with piano accompaniment—composed by Charles William Glover (1803–63). It is entitled *Lyrics from "The Wide, Wide World"*, the poet was W. H. Bellamy, the New York publisher was G. P. Putnam & Co., and the imprint date is 1853. All historical references to the famous Putnam firm state that it began in 1866; here is a neat little mystery that needs to be clarified.

Even though in poor condition, any "new" copy of *The Easy Instructor* by William Little and William Smith is most welcome, for this was one of the most influential musical publications to appear in America. The copy received was printed in Albany in 1814 by Webster, Skinner, and Daniel Steele. The work was organized

in two parts: "The rudiments of music on an improved plan," and "A choice collection of Psalm tunes and anthems, from the most celebrated authors." It was intended "for the use of singing societies in general, but more particularly for those who have not the advantage of an instructor." A full bibliographic history of the title, prepared by Irving Lowens and Allen Britton, is accessible in the Spring 1953 issue of the *Journal of Research in Music Education*.

It would be difficult to exaggerate the impact of Lowell Mason (1792-1872) on the musical development of the United States, for he insisted on the best standards of taste and execution prevalent in Europe. Yet many of his fugitive writings are hard to come by. Fortunately the Library now has a copy of the revised edition of his *Address on Church Music*, delivered "by request" at two different churches in Boston in October 1826. The pamphlet was published in the following year in Boston by Hilliard, Gray, Little, and Wilkins.

Most interesting is the September 2, 1790, issue of the *Massachusetts Spy*; or, *The Worcester Gazette*, for it contains the first example of music known to be printed in an American newspaper. The composition is an "Ode," the first line is "Ye sages contending in virtue's fair cause," and the air comes from the then well-known song, "Thou soft flowing Avon." There are two lines of music, with the words printed in between. It was performed at an "Exercise . . . at the Publick Commencement, in the College of Philadelphia, July 17, 1790," the ode itself being "sacred to the memory of Dr. Franklin." (Benjamin Franklin had died on April 17, 1790.) The text of the entire exercise, in dialogue form, is also printed in this issue. The editor, plagued as usual by lack of time, was constrained to add: "This Exercise consists of lines partly original, and partly selected or altered from former similar compositions

in this college. As they were hastily thrown together, for the occasion of the present Commencement, it is hoped that they will be received with the usual indulgence of a candid publick."

H. W. Pilkington's *A Musical Dictionary* (Boston, 1812) informed our early citizens on musical terminology. Admittedly drawing from British and French authorities, the author claimed that his sole aim was "utility," that he had avoided "abstruse investigations," and that he was sensitive to "the strong attachment of the inhabitants [of the United States] to the science of music." Thus was he moved to produce the first musical dictionary to be published in this country.

An exceedingly rare, and probably unique, copy of *The Easy Instructor*, Part II, also was received. It was issued in 1803 by William Smith alone, who was encouraged to take this step by the success of Part I. This copy is defective, for the title page is lacking, but, since no other copy is known, this fault scarcely lessens its value.

Other gifts from Mr. Lowens included the following:

The Apollo; or Musical pocket companion. A collection of the most popular songs, marches, waltzes, dances, &c. carefully arranged for the flute, violin, or flageolet . . .

Philadelphia: Published by Klemm & Brother, No. 287 Market Street [ca. 1835] (Vol. 3; "to be continued")

The Casket, or Musical pocket companion. A collection of the most popular songs, duetts, marches, waltzes, dances, &c. carefully arranged for the flute, violin, Kent bugle, or flageolet . . .

New York: Published by James L. Hewitt, at his music store, 137 Broadway [ca. 1830] (Vol. 1 in 6 sections; "to be continued")

Cole's pocket companion for the flute, flageolet or violin, consisting of popular airs, waltzes, marches, cotillions &c. Arranged in the most familiar keys. Vol. 1 [-8]

Baltimore, Published by John Cole [ca. 1830] (probably unique)

Davis, Richard

Ellens Waltz. Respectfully dedicated to Miss S. Daingerfield of Alexandria, D.C. . . .

Baltimore, Published by Geo. Willig junr. [182-?] (piano solo)

The flute instructor; containing a plain and easy introduction to the rules and principles of the German and patent flutes; together with a choice and extensive selection of new and valuable music, consisting of preludes, airs, duets, songs, waltzes, &c. Third edition, corrected and improved.

Hallowell [Me.]: Printed and published by Glazier, Masters & Co., 1831 (*bound with this is John Patterson's A New Preceptor for the German flute* . . . fifth edition. Albany: Oliver Steele, 1834)

Hickok, J. H.

The Sacred Harp, containing Part first, a clear compendium of the rules and principles of vocal musick . . . Part second, a collection of the most approved church tunes . . . Part third, a collection of popular airs and devotional hymns . . .

Lewiston, Pa.: Printed by Shugert & Cummings, 1832 (shaped notes)

Improved and complete instructions for the violin on modern principles without the aid of a master, with an explanatory system of bowing . . .

New York: Firth & Hall [*ca.* 1835]

Mason, Lowell (1792-1872) and Webb, George James (1803-87)

The Lyrist, consisting of a selection of new songs, duetts, and trios, from recent works of various authors . . .

Boston: J. H. Wilkins and R. B. Carter, 1838

Memorial of Oliver Shaw, prepared and published under the auspices of the Rhode Island Veteran-Citizens' Historical Association. Edited by Frederic Denison, Albert A. Stanley, Edward K. Glezen.

Providence: J. A. & R. A. Reid, 1884 (very rare)

The Musical Cabinet, containing a selection of all the new and fashionable songs. Arranged for the voice and piano forte.

Charlestown: Published by T. M. Baker, at his circulating library, Maine Street, 1822 ("No. 4" [*i.e.*, 5] Vol. 1)

A new and complete preceptor for the German flute, together with a choice collection of

songs, duets, marches, dances, &c. Revised and enlarged.

Utica: Printed and published by William Williams, No. 60, Genesee Street, 1819

A new and complete preceptor for the German flute, together with a collection of airs, duets, marches, waltzes, &c.

Albany: Published and sold by Oliver Steele, Sign of the Bible, 405 South Market-street [*ca.* 1825]

Schnepf, Frederick

Grace Darling; a ballad arranged for the guitar . . .

New York, Published by Torp & Unger, 229 Broadway, under the American Hotel [1839?]

Willig's pocket companion for the flute or violin, containing a selection of the most fashionable airs. No. [5] . . .

Philadelphia, Published & sold by Geo. Willig, 171 Chesnut Street [*ca.* 1825]

Williams, Thomas

A discourse on the life and death of Oliver Shaw . . .

Boston: Charles C. P. Moody, 1851

Zion's Harp; for prayer, conference, class meetings, and families; comprising the most approved spiritual hymns, with chaste and popular tunes, by various authors; some of which are entirely new . . .

Dover, N.H.: Published by the Trustees of the Free Will Baptist Convention, 1844

Miscellanea

Inevitably, and fortunately, the Music Division receives valuable items that fit conveniently into none of the above well-established categories, and the past year proved to be no exception.

Raoul Berger (mentioned on page 34) presented several interesting manuscripts from the 18th century. One is a book of church services, labeled "John Alcock his Book. 1754." It is a compilation of Anglican services and chants, with music going back as far as Elizabethan times. Inside the cover is a bookplate of Rev. John Parker, from the sale of whose effects it went in February 1813 to one "Ino. Bayley." Alcock (1715-1806), eminent British organist and composer, obviously put this book

to hard use. On many a page is written the phrase "Turn over," showing that the original or subsequent owner of the manuscript needed assistance in maintaining the flow of music. On several leaves appear informative notes about prominent musicians of the day. A detailed study of the book might shed new light upon religious performance practice 200 years ago.

Two of Mr. Berger's gifts are manuscript full scores of Italian operas, both unfortunately incomplete (else they would have been mentioned above). The first is the opening act of Gio. Borgo's *Il tutore deluso*, the second the initial act of B. Galluppi's *La calamita de cori*. A complete opera, *Attila*, is also present (3 acts, full score), but in this case the composer is not disclosed and he has not yet been identified.

The most interesting of Mr. Berger's gifts, meriting close study and possible publication, is an 18th-century manuscript of 33 Italian cantatas for solo voice and basso continuo. The composers represented include Gioseffo Bencini, Giovanni Bononcini, Francesco Gasparini, Francesco Mancini, Giacomo Antonio Perti, Francesco Antonio Mamiliano Pistocchi, and Alessandro Scarlatti. There may also be other composers, but someone has trimmed the leaves for binding (possibly 200 years ago, for the binding is old), and the names have vanished. Thus there are 13 songs with no composer's name. Of Scarlatti's works there are five, and one of these is listed neither in Dent's classic study of the composer nor in the British Museum catalog of manuscript music. It is *Vuoi che mora*.

In 1958 Mrs. Mina Curtiss published her biography of Georges Bizet. During her research for this outstanding work she accumulated a large quantity of music essential to her writing, and much of it she has presented to the Library. Listed below are many of these titles, selected for

inclusion by virtue of association value or bibliographic rarity.

Bizet, Georges (1838-75)

L'Arlésienne; drama en 3 actes de Alphonse Daudet . . . Partition chant et piano . . .

Paris: Choudens, père et fils [ca. 1885] (with autograph notes of Marc Blitzstein)

Carmen; opéra comique en 4 actes, tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy . . .

Paris: Choudens père et fils [1875] (first edition; mounted on flyleaf a ms. telegram: "Hypolite Rodrigues, rue de la Victoire 12, Paris. La plus horrible des malheurs Bizet est mort cette nuit. Ludovic Halevy")

La jolie fille de Perth; opéra en 4 actes de M. M. de Saint-Georges & J. Adenis . . . Partition chant & piano arrangée par H. Salomon.

Paris: Choudens [1863] (Bizet's own copy)

Les pêcheurs de perles; opéra en 3 actes de M. Carré & Cormon . . .

Paris: Choudens [1863] (Bizet's own copy)

Cressonnois, Jules Alfred

Harmonies . . .

Paris: Retté et Cie. [n.d.] (songs, piano accompaniment; Bizet's own copy; this publisher not in Hopkinson)

Gevaert, François Auguste (1828-1908)

Georgette; ou, Le moulin de Fontenoy; opéra bouffe en un acte (représenté à Paris le 27 9br., 1853). Poème de Mr. Gustave Vaëz . . . Partition chant et piano, arrangée par l'auteur . . .

Paris: Maison Lemoine aîné; Harand successeur [1853?] (Bizet's own copy)

Quentin Durward; opéra comique en 3 actes, de M. M. Cormon et Michel Carré . . . Partition chant et piano arrangée par A. Charlot.

Paris: Alexdre. Grus [1858?] (with autograph note: "A mon ami Bizet. Temoignage de bonne confraternité F. A. Gevaert Paris decembre 1869")

Gounod, Charles François (1818-93)

6 cantiques avec accompagnement de piano ou d'orgue . . . Paris: Choudens; Berlin: Fürstner [187-?] (Bizet's own copy)

Douze chœurs et une cantate (Le temple de l'harmonie) . . . Chant et piano.

[Paris: Choudens, 187-?] (Bizet's own copy)

La nonne sanglante; opéra en cinq actes. Paroles de MMs. E. Scribe et C. Delavigne . . . Partition, chant et piano.

Paris: Choudens [186-?] (autographed by the composer)

Philémon et Baucis; opéra en cinq actes. Paroles de MM. Jules Barbier et Michel Carré . . . Partition chant et piano, réduite par H. Salomon . . .

Paris: Choudens [ca. 1860] (autographed by the composer)

Polyeucte; opéra en cinq actes. Paroles de Jules Barbier et Michel Carré . . . Partition, piano et chant, réduite par H. Salomon . . .

Paris: H. Lemoine [1878?] (bears autograph note: "À ma chère Geneviève Bizet. Son vieil ami Ch. Gounod 27 fév. /85")

La Reine de Saba; grand opéra en 4 actes, de MM. Jules Barbier et Michel Carré . . . Partition chant et piano arrangée par Georges Bizet . . .

Paris: Choudens [1862] (Bizet's own copy; may bear his autograph notations)

Tobie (Tobias); petit oratorio. Paroles de H. Lefevre . . . Partition chant et piano.

Paris: Choudens [186-?] (Bizet's own copy)

Grandval, Marie Félicie Clémence de Reiset (1830-1907)

Les fiancées de Rosa; opéra comique en un acte de M. A. Choler . . . Partition chant et piano arrangée par Hector Salomon.

Paris: Choudens [186-?] (bears autograph note: "a Monsieur Georges Bizet, souvenir de l'auteur C. G.")

Messe . . . exécutée à l'Athénée sous la direction de M. Padeloup avec orchestre, soli & chœurs. Partition complète avec réduction de l'orchestre pour piano et orgue . . .

Paris: Heugel et Cie. [n.d.] (bears autograph note: "A Monsieur G. Bizet souvenir amical C. de Grandval")

Guiraud, Ernest (1837-92)

Gretna-Green; ballet en un acte de Ch. Nutter & Merante . . . Partition réduite pour piano par l'auteur . . .

Paris: G. Flaxland; Durand, Schoenewerk & Cie., successeurs [ca. 1870] (bears autograph note: "A mes vieux amis Bizet E. Guiraud")

Madame Turlupin; opéra comique en deux actes, représenté sur le Théâtre de l'Athénée. Poème de MM. Cormon et Grandvallet . . . Partition piano et chant, réduction au piano par Léon Martin . . .

Paris: Léon Escudier [1872?] (bears autograph note: "A mes vieux amis Bizet — E. Guiraud")

Suite d'orchestre en quatre parties . . .

Paris: Maison G. Flaxland; Durand, Schoenewerk & Cie., successeurs [1870?] (score; bears autograph note: "A mon vieil ami Bizet — E. Guiraud")

Sylvie; opéra comique en un acte. Paroles de MM. J. Adenis et J. Rostaing . . . Partition, piano et chant, arrangée par L. Soumis . . .

Paris: H. Lemoine [1864?] (bears autograph note: "A mon bien cher et vieil ami Georges Bizet E. Guiraud")

Joncières, Victorin de (1839-1903)

Sardanapale; opéra en 3 actes et 5 tableaux. Paroles de Henry Becque . . .

Paris: E. et A. Girod [1867?] (piano-vocal score; bears autograph note: "A M. Georges Bizet souvenir affectueux Victorin Joncières")

Lalo, Victor Antoine Edouard (1823-92)

Fiesque; grand opéra en trois actes imité de Schiller par Ch. Beauquier . . .

Paris: Hartmann; Vienne: Lewy [n.d.] (piano-vocal score; bears autograph note: "Amitiés à G. Bizet. E. Lalo")

Reyer, Ernest (1823-1909)

Dix mélodies pour chant et piano . . .

Paris: Choudens [n.d.] (Bizet's own copy)

Le Selam; symphonie orientale en quatre parties. Paroles de T. Gautier . . . Partition piano et chant . . .

Paris: Bureau Central de Musique [ca. 1850] (Bizet's own copy)

Sigurd; opéra en 4 actes et 9 tableaux de M. M. Camille du Locle & Alfred Blau . . . Partition pour chant & piano réduite par Paul Vidal . . .

Paris: G. Hartmann [1884] (bears autograph note: "A Madame Georges Bizet bien affectueusement E. Reyer Paris janvier 1884")

Wagner, Richard (1813-83)

Quatres poèmes d'opéras traduits en prose française, précédés d'une Lettre sur la musique . . . Le vaisseau fantôme, Tannhaeuser, Lohengrin — Tristan et Iseult.

Paris: Librairie Nouvelle, A. Bourdilliat et Cie., 1861 (Bizet's own copy)

Two more gifts from Irving Lowens demand attention. The first is the original manuscript and typescript of a hymnal of which Mr. Lowens was the musical editor. This is *We Sing of Life* (Boston: Starr King Press, distributed by Beacon Press,

c1955), which is outstanding for its use of American folk hymnody. Vincent Silliman was the literary editor. The second is a rare variant issue of the second edition of the English translation of Jean Jacques Rousseau's *The Complete Dictionary of Music*. It was published in London, probably in 1779, by J. French and Fielding and Walker. The translator was William Waring.

In recent years the first World War has received scant attention, but a gift of two scrapbooks from the composer Philip James brings it vividly to mind. They contain programs, letters, photographs, and other material collected by the German composer Frederick Hollander (Friedrich Hollaender, b. 1896), who directed an opera-operetta troupe behind the German lines in Belgium. It was part of the Theater an der Westfront, and some ambitious productions were staged under fairly primitive conditions. These are a reminder that friend and foe alike strive desperately to maintain morale through the arts, no matter how perilous the combat area may be.

Sound Recordings

For a generation André Kostelanetz has been one of the most distinguished and popular conductors in America. Celebrated through his concert and radio appearances, and hailed for his inimitable recordings, he has given the country a new sense of orchestral color and symphonic appreciation. He has been an indispensable factor in broadcast productions which attract millions of listeners, but which (because they are usually heard only once) have to linger in memory as delightful experiences. Last year Mr. Kostelanetz had the happy thought that this aspect of his work should be preserved for posterity, and he presented a substantial segment of his radio operations. In 1939 and 1940 he and his orchestra (with chorus and

noted soloists) were heard from coast to coast via the Columbia Broadcasting System in a series of programs called *Tune-up Time*, and from this long engagement he preserved no fewer than 312 disks and 242 specially prepared full-orchestra scores. Not only that—this sizable and unique collection is fully cataloged and cross-indexed, so that any selection and any soloist can be located in a matter of seconds. Here, then, is valuable material for future historians of American entertainment, for analysts of mass musical communication, and for students of orchestral suavity and finesse.

Another important gift of sound recordings was a collection of 1,191 disks (78 rpm), dating from the 1920's and 1930's. The donor was Dr. David Shakow of Silver Spring, Md. Among the famous artists who are represented in the assemblage, the following may be mentioned: Casals, Cortot, Enesco, Grainger, Mengelberg, Paderewski, Rachmaninoff, and Weingartner. Most of the disks contain works from the classical repertoire, but a small number are filled with European folk and popular music. These in particular are rarities seldom encountered in the United States.

From the American International Music Fund, Inc., came another series of tapes featuring 26 North American symphony orchestras performing 56 works by contemporary composers. These have been placed in only a few libraries strategically located throughout the United States, and conductors within each area can test and judge the quality of new works at leisure.

International cooperation was splendidly evidenced in the receipt of nine 12-inch longplaying disks from (and prepared by) the Canadian Broadcasting Corporation in Montreal. They contain programs of serious music by prominent musicians to the north. C. R. Delafield of the CBC wrote on November 2, 1960: "We are honored to know of the interest of the Library of Congress in our music ac-

tivities. As a result we are arranging to send you a sample collection of transcriptions which we feel will give you a good cross section of the work of Canadian composers." The composers represented are: Murray Adaskin, Violet Archer, Claude Champagne, Neil Chotem, Robert Fleming, Roger Matton, Pierre Mercure, Oscar Morawetz, François Morel, Jean Papineau-Couture, Barbara Pentland, Michel Perrault, Harry Somers, Jean Vallerand, and Healey Willan.

Paul Fromm, president of the Fromm Music Foundation of Chicago, is always doing something new and exciting in his (and the Foundation's) propagation of modern music. Last season the Fromm Music Foundation produced and Chicago's radio station WFMT broadcast 12 weekly talks, collectively entitled *Composers on Composers*. Subsequently Mr. Fromm presented the tapes to the Library, the contents being:

Arthur Berger on Stravinsky (with introduction by Mr. Fromm)
Ernest Krenek on himself
Elliott Carter on himself
Milton Babbitt on Schoenberg
Aaron Copland on himself
Ross Lee Finney on Berg
Roger Sessions on himself
Karl Kohn on Bartók
Leon Kirchner on himself
Nikolai Lopatnikoff on Hindemith
Ernst Krenek on Webern
Milton Babbitt on himself

The commercial record manufacturers, large and small, continued their praiseworthy generosity in presenting their products to the Library. Since it is manifestly impossible to single out particular gifts among so many, the following list of donors must suffice to show how and why the collection of phonorecords is growing so rapidly and satisfactorily. To each the Library owes warm gratitude.

AMA Distributors
New York, N.Y.

Academic Recording Institute
Houston, Tex.

Allied Record Manufacturing Co.
Hollywood, Calif.

Artia Recording Corp.
New York, N.Y.

Audio Book Co.
St. Joseph, Mo.

Bärenreiter Music Publishers
New York, N.Y.

Boston Chamber Recording Artists, Inc.
Boston, Mass.

Cadence Records, Inc.
New York, N.Y.

Caedmon Publishers
New York, N.Y.

Canadian Broadcasting Corp.
Montreal, Canada

Candid Records, Inc.
New York, N.Y.

Capital Records
Hollywood, Calif.

Carillon Records
New Haven, Conn.

Collectors Guild, Inc.
New York, N.Y.

Columbia Recording Corp.
Bridgeport, Conn.

Colpix Records
New York, N.Y.

Composers Recordings, Inc.
New York, N.Y.

Concertapes, Inc.
Wilmette, Ill.

Decca Records, Inc.
New York, N.Y.

Disc Jockey S. R. L.
Buenos Aires, Argentina

Dover Publications, Inc.
New York, N.Y.

EMC Recording Corp.
St. Paul, Minn.

Educational Audio Visual, Inc.
Pleasantville, N.Y.

Elektra Records
New York, N.Y.

Ember Records New York, N.Y.	Mykola Denysiuk Publishing Co. Chicago, Ill.
Enrichment Materials, Inc. New York, N.Y.	Gene Norman Presents Hollywood, Calif.
Ersta Records Wantagh, Long Island, N.Y.	Odell's Instrumental Service Lawrence, Kans.
Fantasy Records, Inc. San Francisco, Calif.	Pacific Enterprises, Inc. Hollywood, Calif.
Fellowship of Reconciliation Nyack, N.Y.	Pathways of Sound Cambridge, Mass.
Folk-Lyric Recording Co. Baton Rouge, La.	Playhouse Records Los Angeles, Calif.
Golden Crest Records, Inc. Huntington Station, N.Y.	Radio Corp. of America, RCA Victor Division New York, N.Y.
High Fidelity Recordings, Inc. Hollywood, Calif.	Rainbow Recording & Publishing Co. Honolulu, Hawaii
Illini Union Bookstore Champaign, Ill.	Reprise Records Hollywood, Calif.
Institute for Language Study Montclair, N.J.	Riverside Records New York, N.Y.
George Jay Associates Hollywood, Calif.	Sacra-Disc Music Society New York, N.Y.
Kapp Records New York, N.Y.	Scepter Records New York, N.Y.
Keane Records Hollywood, Calif.	Science Materials Center New York, N.Y.
Library of Recorded Masterpieces New York, N.Y.	Siena Records Boston, Mass.
Library of Sound Education New York, N.Y.	Society for the Preservation of the American Musical Heritage, Inc. New York, N.Y.
London Gramophone Corp. New York, N.Y.	Sound Book Press Society, Inc. Scarsdale, N.Y.
M-G-M New York, N.Y.	Specialty Records Hollywood, Calif.
Mercury Records Corp. New York, N.Y.	Spoken Arts, Inc. New Rochelle, N.Y.
Monarch Record Manufacturing Co. Los Angeles, Calif.	Square Dance Associates Freeport, Long Island, N.Y.
Monitor Records New York, N.Y.	Stanbow Productions, Inc. Valhalla, N.Y.
Moral Re-Armament Los Angeles, Calif.	Stand Company, Inc. New York, N.Y.
Musica Sonora, Inc. Evanston, Ill.	20th Fox Record Corp. New York, N.Y.
Musicart International, Ltd. Wilton, Conn.	United Artists, Inc. New York, N.Y.

Vanguard Recording Society
New York, N.Y.

Vox Productions
New York, N.Y.

Washington Records, Inc.
Washington, D.C.

Westminster Recordings Sales Corp.
New York, N.Y.

Word Records, Inc.
Waco, Tex.

Archive of Folk Song

This report may well conclude with reference to acquisitions of recordings in the field of folk and primitive music. Earlier years have been quantitatively more rewarding, but it is gratifying to know that the following important materials have been received.

The collecting of Frank Hoffman in Pennsylvania's lumber regions brought in, on tape, many additional lumberjack songs and several Civil War songs new to the Library's holdings. This collector is now using an approach which should yield interesting and valuable results. He is recording the same songs by the same informants at widely spaced intervals, so that students and folklorists will be able to determine, with greater accuracy than hitherto, the degree of variance in individual performance.

Ten reels of tape came from Sherman Lee Pompey's recording in the Ozark area. The material is rich in folk hymnody, which collectors in the past have been inclined to overlook. Now the Library has a representative selection of shape-note hymns, religious ballads, and more recent "bush arbor" (Ozark revivalist) songs that are heard in Arkansas and Missouri.

Prof. Wayland Hand contributed six reels of widely assorted materials reflecting traditions of California and the Far West.

He and his students in the University of California at Los Angeles were able to gather a considerable amount of evidence from urban minority groups that attests the vitality of oral communication in cultural maintenance. He also established the fact that "new" folksongs, wholly genuine, are still springing into life, for he captured a song called *The Lineman's Hymn*, a feelingful expression of a telephone lineman. This, too, has its antecedents; it seems to be a descendant of a 200-year-old British ballad, *The Unfortunate Rake*, a soldier's lament over a dissolute life.

Other tapes received embraced Anglo-American ballads and songs, Finnish songs and dances (some from the *Kalevala*), music and drama from Ceylon, songs and dances from Uruguay, solo and choral songs from Kampala (Africa), and folk music from Bolivia. Thus the international character of the Archive's collections was maintained while its holdings of "homespun" music were broadened and deepened.

In retrospect, 1960-61 was a good, if not a great, year. True, there was no opportunity to capture a brilliant manuscript from the past, a rare book of extraordinary value, or a letter of a venerable master. Nevertheless, what did come to the Music Division strengthens greatly its research potential in both foreign and American music, and now offers students additional resources in many branches of musical scholarship. It will be gratifying to report a better year 12 months hence, but this current account produces a satisfaction that cannot be denied.

EDWARD N. WATERS
Assistant Chief
Music Division

Prints and Photographs

THE COLLECTIONS of the Prints and Photographs Division, which are as varied as they are numerous, grew during the past year by some 58,500 items. This figure comprises over 22,000 photographic negatives, color transparencies, and slides; 8,400 photographic prints and stereos; 2,550 fine prints, historical prints, and original drawings; and approximately 25,500 miscellaneous items, such as posters, greeting cards, reproductions of paintings and other works of art, albums, and postcards. With a relatively few exceptions, notably of Hubbard and Pennell Fund purchases, the Library is indebted to the generosity of donors for the majority of the acquisitions.

Fine Prints

The year marked the retirement from the Pennell Fund Committee of Arthur William Heintzelman, who had served ably and with devotion for 6 years, giving the Library the benefit of his great knowledge and wide experience in the field of graphic arts. His successor, Fritz Eichenberg, well-known as a printmaker and director of the Pratt Institute's Department of Graphic Arts and Illustration, was chosen by an *ad hoc* committee in accordance with the terms of Joseph Pennell's will.

The Pennell Fund Committee met four times during the year to select prints for the Joseph and Elizabeth Robins Pennell Collection. The sources for purchases were numerous and varied, comprising 26 dealers in Boston, New York, Philadelphia,

Washington, Los Angeles, London, and Paris; Desa (the Polish trade organization for the fine arts in Warsaw); the Department of Graphic Arts and Illustration of the Pratt Institute, in Brooklyn, N.Y.; the Western Serigraph Society; the Achenbach Foundation for Graphic Arts in San Francisco; the Fine Arts Department of Bangkok, Thailand; and nine individual artists who submitted their own work. The committee visited a number of print exhibitions in Philadelphia in search of new talent: the 156th Annual Exhibition of the Pennsylvania Academy of Fine Arts, and several held at the Print Club and the Art Alliance.

Following a practice established some years ago, the committee scrutinized every entry submitted to the Library's 18th National Exhibition of Prints and selected for purchase 20 prints by as many artists. Membership in the Honolulu Printmakers, the Prairie Printmakers, the Print Club of Albany, and the Printmaker's Society of California added four prints to the Pennell Collection, which was increased by 249 pieces.

A list of artists whose work was purchased for the Pennell Collection follows; an asterisk indicates that the individual has not been represented previously.

Artists of the United States

Achepohl, Keith A.
*Alps, Glen E.
Altman, Harold
Amen, Irving
Antreasian, Garo Z.

Baskin, Leonard
 *Beall, Dennis
 Bebb, Maurice R.
 Blaustein, Alfred H.
 Bowman, Dorothy L.
 Bradford, Howard
 *Brown, Kathan L.
 Bunce, Louis
 Burkert, Robert R.
 Chesney, Lee R.
 Coen, Eleanor
 Coleman, John E.
 Colescott, Warrington
 Colker, Edward
 *Cook, Gordon
 *Courtney, Pauline
 *Dine, James
 *Essayian, George
 *Foster, Judith
 Freed, Ernest
 Glines, David
 Hassam, Childe
 Haworth, Miriam
 Heintzelman, Arthur W.
 *Helgeson, John A.
 Higgins, Eugene
 Ihle, John L.
 Isham, Sheila
 Jones, John Paul
 Kaplan, Jerome
 Kohn, Misch
 Larkin, Eugene
 Larsen, Nils Paul
 *Lockwood, George
 *McIvor, John W.
 *Maitin, Samuel C.
 *Marguenot, Philip de
 *Marsilio, Eloise
 Mary Corita, *Sister*
 *Mazur, Michael B.
 Mecikalski, Eugene V.
 Mecker, Dean J.
 *Mitchell, Dow P.
 *Miyasaki, George J.
 Moy, Seong
 Muench, John
 Neustadt, Barbara
 Ochikubo, Tetsuo
 Oeschger, Ramon
 Paris, Harold P.
 *Paris, Vreda
 Peterdi, Gabor

Ponce de Léon, Michael
 Pozzatti, Rudy O.
 Pytlak, Leonard
 *Rattner, Abraham
 Rogalski, Walter
 Schrage, Karl
 *Schwartz, Aubrey
 *Seawell, Thom
 Seligmann, Kurt
 Shahn, Ben
 Sloan, John
 *Smith, Robert Alan
 Spruance, Benton M.
 Stasack, Edward A.
 *Stasik, Andrew
 Summers, Carol
 Takal, Peter
 *Thomas, Hannah
 Thrall, Arthur
 Turner, Don L.
 Uchima, Ansei
 Viesulas, Romas
 Walden, Jacqueline von
 *Wasow-Brill, Gabrielle
 Wayne, June
 Weddige, Emil
 Wengenroth, Stow
 *Yasuda, Robert
 *Zammitt, Norman
 *Ziemann, Richard C.
 *Zoellner, Richard C.

Artists of Other Nationalities

Brazilian

Piza, Arthur Luiz

British

*Blackadder, Elizabeth
 *Cliffe, Henry
 *Colquhoun, Robert
 *Evans, Merlyn
 *Gross, Anthony
 Hermes, Gertrude
 *Haughton, David
 Hayter, Stanley William
 Kay, Bernard
 *Perrin, Brian
 Piper, John

Dutch

Appel, Karel
 *Chailloux, Roger
 *Rossem, Rudolf Hendrik van

French, and Artists Working in France

- Adam, Henri-Georges
- *Bo, Lars
- *Fiorini, Marcel
- Friedländer, Johnny
- Haass, Terry
- *Jeanneret-Gris, Charles Edouard (Le Corbusier)
- *Pillet, Edgard
- *Vertès, Marcel
- Zao, Wou-ki

German

- *Eglau, Otto
- *Hansen, Karl-Heinz
- Kruck, Christian
- *Schoofs, Rudolf

Indian

- *Reddy, N. Krishna

Israeli

- *Re'em, Fredy (living in Italy)

Italian

- *Carletti, Mario
- *Gnoli, Domenico

Japanese

- *Fukui, Ryonosuke
- *Iwami, Reika
- *Kanamori, Yoshio
- *Kumagami, Y.
- *Shima, Tamami
- *Takagi, Shiro

Mexican

- Tamayo, Rufino

Polish

- *Chrostowska, Halina
- *Mianowski, Lucjan
- *Tarasin, Jan
- *Wejman, Mieczysław
- *Wójtowicz, Stanisław

Spanish

- *Tapiés Puig, Antonio

Swiss

- *Thayan, Georges

Thai

- *Nimsamer, Chalood
- *Sirisup, Tawatchai
- *Sumpongsri, Kamjon

Uruguayan

- *Gonzales, Carlos

Certain trends in printmaking today are reflected in the year's acquisitions in many respects, such as the abstract expressionist influence, extensive use of color, and the increasing dimensions of contemporary prints. Typical of the latter are Garo Antreasian's lithograph, *Sea Wake*, Eugene Larkin's color woodcut, *Quartet #4*, Carol Summers' *Fucino* (also a color woodcut), and Ernest Freed's color intaglio, *Othello*. Only one print by a foreign artist approaches these in size—an untitled black-and-white lithograph by the Spaniard, Antonio Tapiés Puig. A few statistics will be significant for those interested in contemporary printmaking. Of 218 prints dating from the past 3 years, 109 are in the intaglio (metal-plate) mediums, 48 are lithographs, 38 are woodcuts and other relief prints, and 23 are serigraphs. More than half of the 218 are in color. The current renaissance in printmaking, with its acceptance as a major art form, is characterized by experiment with all kinds of material and the development of new techniques. Serigraphy, the 20th century's contribution to printmaking techniques, has won recognition in the hands of creative artists.

Two Americans whose complete graphic oeuvre the Library is endeavoring to acquire are Childe Hassam (1859–1935) and John Sloan (1871–1951), both important printmakers of the recent past. A group of etchings by Hassam, dating from 1915 to 1927, brought the holdings of his work to 72 etchings and 32 lithographs.

Although Hassam (one of the notable painters of his day) had tried his hand at etching as early as 1883, it was not until 1915, at the age of 56, that he began to work seriously in the medium to which he was to devote much of the remaining 20 years of his life.

A definitive collection of John Sloan's graphic *oeuvre*, dating largely from between 1905 and 1940, is nearing completion. Five etchings made for A. Edward Newton, the noted bibliophile in whose "fancy goods" shop in Philadelphia Sloan worked as a young man, were purchased, bringing the Library's collection to within 86 of the 285 described in the checklist published in the *Philadelphia Museum Bulletin*, LI, 248 (Winter, 1956), 19-31.

Several gifts were made to the fine print collection. General Mills, Inc., of Minneapolis, Minn., presented a set of five handsome woodcuts by Eugene Larkin, a young artist of that city who has achieved national recognition. The prints, entitled *Wheat, Bread, Prepared Foods, Chemical Research, and Mechanical Division*, portray some of the facets of the huge food-processing industry and were commissioned by Charles Bell, president of the company. The Society of Washington Printmakers presented a lithograph, *City Kaleidoscope*, by Sheila Isham, a young Washington artist and the wife of a Foreign Service officer, who has won acclaim for her prints. Two color woodcuts by the late Katherine H. McCormick, *Against the Grinding Sea* and *Indian Pipes*, were donated by her sister, Bess McCormick of Philadelphia.

American Historical Prints

Students of the American past are well acquainted with the decorative prints of Victorian America produced by the lithographing firms of the 19th century. Relatively little attention has been paid, however, to the commercial side of lithography—the work done by these firms for industry and for the entertainment business. The relative speed and low cost of the lithograph, in contrast to the slower and costlier woodcut, etching, and engraving, attracted industry and

almost completely revolutionized advertising techniques. Prior to the 1820's, when lithography was introduced into the United States, advertising consisted mainly of words. It was generally dull and unimaginative. But with the advent of lithography and the later development of color printing, advertising assumed an elegance which befitted the Victorian era. Business and industry saw how the new medium could serve them and were quick to take advantage of it, ordering illustrated advertisements for theatrical and circus performances, minstrel shows, hotels and spas, railroads and steamship lines, beer, kitchen appliances, and hundreds of other products and services. Manufacturers of soap, smoking tobacco, pens, and patent medicines contracted with the lithographers for labels and wrappers illustrated not with pictures of the products but with pretty girls, sentimental scenes, and other representations calculated to catch the eye of the public.

MUSIC COVERS

Among the principal users of lithography during the 19th century were the publishers of popular music, who realized that attractive, illustrated covers would enhance the appeal and increase the sales of their sheet music. Music-store windows and counters became virtual picture galleries of life in America. How much the lithographed covers contributed to the success of the music business cannot be determined, but by the 1840's, when the lithographic presses began to hit their stride, the sale of popular music started to flourish.

Today these covers provide a panorama of America's sentimental years. They give us portraits of celebrities, views of long-vanished places, changing fashions and customs, scenes of historical events, pictures of volunteer firemen, State militias, Victorian interiors warmed with coal grates, and moonlit rustic arbors. In many in-

stances the music covers prove to be sources for pictures of people, places, and things not available elsewhere.

Popular songs of the 19th century were frequently inspired by current events, often of a purely local nature. When a fire or disaster occurred, or a new building was erected, or a bridge was built, it was not uncommon to celebrate the event with a march, a schottische, or a polka, and the cover was fittingly illustrated.

The music sheets give some idea of what the American public of mid-Victorian days thought was humorous and what was sad. They also provide commentaries on the interests and preoccupations of Americans of that time. Toward the middle of the 19th century, when taking the "grand tour" was the fashionable thing, the Rhine and the Swiss Alps were memorialized in music, and comely maidens in peasant costume adorned the covers. To the extent that music reflects the attitudes and tastes of times past, the covers pictorially reflect those attitudes and tastes.

During the year the Prints and Photographs Division received two excellent collections of music covers—the Harry T. Peters Collection, numbering approximately 400 pieces, presented by the family of the late Mr. Peters, who was undoubtedly the foremost collector of 19th-century American lithographs, and about 1,000 covers which were transferred from the Music Division. The two collections, spanning the period from the 1830's through the 1870's, present a wide variety of subjects and personalities: churches, stores, colleges, female seminaries, baseball, ballet, balloons, the Atlantic telegraph, ships, fashions, winter sports, Jenny Lind, Queen Victoria, and Fanny Ellsler, to name only a few.

Of interest to historians of American art are the covers by American painters who began their careers as draftsmen for lithographing firms.

Winslow Homer, who was apprenticed to the Boston firm of John H. Bufford from 1855 to 1857, designed the covers for the following:

Minnie Clyde, Kitty Clyde's Sister. 1857.

O Whistle and I'll Come to You My Lad. (Unsigned but credited to Homer in *The Art Journal*, August 1878).

Annie Lawrie. (Unsigned but credited to Homer by Lloyd Goodrich in his biography, published in 1944).

Two other Homer pictures were "discovered" in the collections this past year—one a lithograph, *Massachusetts Senate 1856*, printed by John H. Bufford and signed on stone "W Homer"; the second an unsigned Civil War drawing entitled *War Songs*. (The figures in the drawing suggested Homer's style, and a search through *Harper's Weekly* has revealed in the November 23, 1861, issue the wood engraving of the drawing with the title *The Songs of the War*, signed by Homer.)

Fitz Hugh Lane, later a successful marine painter, worked for a number of Boston lithographers and designed the following:

On Ellen's Bosom Blushed a Rose. Thayer, 1840.

The Mad Girl's Song. Thayer, 1840.

The Norfolk Guards Quick Step. Sharp & Michelin, 1840.

Capt'n. E. G. Austin's Quick Step. Moore, 1837.

The Old Arm Chair. Thayer, 1840.

Song of the Fisher's Wife. Sharp & Michelin, 1840.

The Maniac. Thayer's Lithographic Press, 1840.

William Keesey Hewitt, a portrait and figure painter who worked for Nathaniel Currier, is represented by:

Charter Oak! Charter Oak! Ancient and Fair.

La Gitana (The New Cachoucha).

La Mazurka Danced in La Gitana by Madame Taglioni.

All the World is Scheming, or, Oh Times Are Really Very Hard.

Set of the Queens Country Dances.

The Alabama State March.

The Parting.

Kind, Kind and Gentle Is She.

I Canna Bid Him Gang, Mither. 1839.

Our Boat Set Lightly on the Wave.

Frederick Grain, a landscape and panorama painter active from 1833 to 1837, designed for Pendleton:

Barney Brallaghan. 1830.

Oh! Why Hast Thou Taught Me to Love Thee. 1829.

The Song of Chatelar, to Mary Queen of Scots.

Sweet the Hour When Freed from Labour.

Benjamin Champney, landscape, panorama, and portrait painter, and a founder of the Boston Arts Club, designed:

Highland Quick Step. Sharp & Michelin, 1840.

Lawrence Quadrilles. B. W. Thayer, 1841.

O Swift We Go. Sharp & Michelin, 1840.

The Old Farm Gate. B. W. Thayer, 1840.

The Old Sexton. B. W. Thayer, 1841.

The Old Water Mill. B. W. Thayer, 1840.

The Prairie Lea. Sharp & Michelin, 1840. Rockaway; or, On Old Long Island's Sea-Girt Shore. B. W. Thayer, 1840.

What's a' The Steer, Kimmer? B. W. Thayer, 1840.

George Loring Brown, a landscape, portrait, and miniature painter, designed:

City Guards Quick Step. Pendleton, 1835.

The Blue's Quick Step. Moore, 1836.

David Claypoole Johnston, who has been called the "American Cruikshank," drew the cover for *The Ice-Cream Quick Step*, printed by Benjamin W. Thayer & Co. in 1841; and in 1844 Washington Peale, a landscape painter and member of the famous Peale family, designed the cover for *Columbia Mourns Her Citizens Slain*, which was published by Colon and Adriaance.

Occasionally the music cover bears an illustration which is almost identical with a decorative print published by another firm. *O Bring Back My Childhood*, which was published by G. D. Russell in 1863, has

a delightful genre scene on its cover—a boy holding a skein of wool for his grandmother while two other youngsters stand in the doorway jeering and making fun of him. The picture varies slightly from the Currier and Ives lithograph, *The Trial of Patience*. In the Prints and Photograph Division's files is a photograph of a painting, unfortunately unidentified as to artist, which apparently is the prototype of both the music cover and the Currier and Ives print. Another example is the cover for *The Young Patriots*, which was lithographed by Thomas Sinclair for the music publishers Lee and Walker. It portrays a mother seated at a piano, accompanying her three children, who are singing a patriotic song. Published in 1862, the picture is almost the same as a large folio engraving by George E. Perine, *And the Star Spangled Banner . . .*, which was copyrighted and published by William Pate during the preceding year. Whether the designs were sold by the artists to both printing firms, or whether they were pirated by one from the other, is impossible to determine. It is interesting, however, to speculate as to what did happen.

Some of the music publishers used a drawing a second time if it seemed appropriate for another piece of music. The lithograph printed by Benjamin W. Thayer and Company for the cover of the *Lawrence Quadrilles*, published by Henry Prentiss in 1841, was employed again in 1844 by Prentiss to illustrate the *Bay State Quadrilles*.

A selection of music covers of more than passing interest as pictorial documents are:

Military and State Militias

The Ashland Quick Step as Performed Before the Clay Club of Lexington, Kentucky . . . at the Dedication of Their New Hall. P. S. Duval, 1841.

On to the Charge! Inscribed to the Memory of Major Ringgold. Bufford and Company, 1846.

Prentiss Collection of Marches & Quick Steps. Thayer, 1840. Indian Muster at Malden, [Mass.,] October 11, 1839.

The Whalemens's Quick Step . . . Dedicated to . . . the New Bedford Guards by the Boston Rifle Rangers. Thayer and Company, 1842.

Schools, Colleges, and Female Seminaries

College Quick Step . . . Dedicated to the Students of St. Timothy's Hall, Md. A. Hoen & Co., 1852.

Col. Hyatt's Military Polka . . . Dedicated to the Cadets of the Penna. Military Academy, West Chester, Pa. T. Sinclair, 1864.

The Flowers of the South . . . Dedicated to the Young Ladies of St. Mary's School, Raleigh, N.C. P. S. Duval, 1845.

Norwich Cadets Polka. Dedicated to the Norwich Cadets, Norwich University, Vermont. J. H. Bufford, 1857.

The Oakland Schottisch . . . Dedicated to the Young Ladies of the Oakland Female Institute, Norristown, Pa. P. S. Duval & Co., 1852.

Salut à Marion! . . . Dedicated to the Young Ladies of Marion Female Seminary, Marion, Alabama. Schnabel & Finkeldey, 1859.

Villanova March Dedicated to the Students of Villanova College. Sarony & Major, 1853.

Baseball

Base Ball Polka. C. F. Escher, 1867.

The Base Ball Fever. L. N. Rosenthal, 1867.

Pioneer West

The California Pioneers. Quirot & Co. [Printed on the cover is a note that this was the first piece of music published in California.]

The San Francisco Quadrilles. B. F. Butler, 1852.

Ships

Bayard Waltz . . . Dedicated to the Officers of the Splendid Steamer Bayard. A. McLean, 1870.

Mittie Stephens March. A. McLean, 1864.

The Old Constitution, the Gem of the Ocean. Tappan & Bradford, 1850.

Reindeer Polka. C. Currier, 1850.

The Sea Steamer Schottisch. Steamship Baltic. Sarony & Major, 1851.

Genre

Gentle Warning. P. S. Duval & Co., 1853.

The Little Wanderer. J. H. Bufford, 1866.

The Parlor Duets for Two Performers on One Piano. P. S. Duval, 1846.

Tit-Tat-To Schottische. W. E. W., 1855.

The Young Hero's March. T. Sinclair, 1866.

Women's Fashions and Women's Rights

The Bloomer Schottisch. Dedicated to Mrs. Bloomer and the Ladies in Favor of the Bloomer Costume. Sarony & Major, 1851.

Bloomer Waltz (Costume for Summer). Sarony & Major, 1851.

Extreme Galop. Dedicated to the Ladies of Fashion. T. Sinclair, 1867.

Women's Rights. Ladies Take Your Own Choice Polka and Mazurka. F. Michelin & Geo. E. Leefe, 1851.

Industry and Trades

American Petroleum. Henry C. Eno, 1864. [Tarr Farm, Oil Creek, Pa.]

Petroleum Court Dance. Henry C. Eno, 1865. [An oil well of the New York, Philadelphia, and Baltimore Consolidated Petroleum and Mining Company.]

The Razor Strop Man. 1845.

Hotels

Berkeley Springs Schottisch . . . Dedicated to the Visitors of Berkeley [West Virginia] 1857.

Cataract Galop. Rear View of Cataract House from Goat Island. Niagara Falls. The Sage, Sons & Co., 1868.

Nahant Polka . . . Dedicated to the Proprietors of the Nahant House [Nahant, Mass.]

Miscellaneous Lithographs

In addition to the music covers, the Library acquired a number of other 19th-century American lithographs, among which were the following:

Industry

Assabet Manufacturing Co., Maynard, Mass. 1879. J. C. Hazen.

Bartlett & Greene's Free and Bonded Warehouses and Elevators. Endicott & Co.

Crompton Loom Works, Green Street, Worcester, Mass. J. H. Bufford.

Dodge & Co., Manufacturers of Lumber . . . Williamsport, Pa. The Major & Knapp Eng. Mfg. & Lith. Co.

Harrison & Newhall Pennsylvania Sugar Refinery, Phila. Wagner & McGuigan.

Niagara Elevator, Buffalo, N.Y. The Sage, Sons & Co. Lith. Print. and Manf. Co.

North River Blue Stone Works of John Maxwell and the Bigelow Blue Stone Co., Malden, Ulster Co., N.Y.

View of the Architectural Iron Works, 13th & 14th Sts., East River, New York. Sarony, Major & Knapp.

Cities, Hotels, and Churches

Burnet House, Cincinnati, Ohio. Onken's Lith.

Concord, N.H. [Eagle Coffee House] Annin, Smith & Co.

Englewood House, Englewood, New Jersey. D. H. Gildersleeve & Co.

International House with New Parlors on the Rapids, Niagara Falls. Season 1876. The Only Hotel with Passenger Elevator. Clay, Cosack & Co.

Masonic Hall, Chestnut St., Phila. Erected A.D., 1813. Destroyed by Fire, A.D., 1819. D. Chillas, 1853.

No. 39 Chambers St. New York, Opposite the Rotunda . . . Warm, cold, shower, and vapour . . . bath, in marble and tin tubs. The proprietor has succeeded in supplying the bath with soft water. Imbert.

Old Casemates. Interior Fort Putnam, West Point. Endicott & Co., 1859, after drawing from nature by B. G. Stone.

Oshkosh, Wis. Kurz & Seifert.

St. John's Church, Buffalo. F. & S. Palmer, 1847.

Sea Bathing, Metropolitan Hotel, Long Branch, New Jersey, Sarony & Co.

View of Public Square, Atlanta, Ga. Henry C. Enox, after drawing by Lieut. N. B. Abbott, 20th Conn. [The drawing was made after the occupation of Atlanta by the Union forces during the Civil War.]

View of Woburn, Mass., from Academy Hill in 1820, from an original sketch by Bowen Buckman, Esqr. M. M. Tidd.

Waukesha, Wis. Kurz & Seifert.

Civil War

Battle of Fort Donelson. Sarony, Major & Knapp, 1862.

General Kearney's Gallant Charge at the Battle of Chantilly, Va. First of September 1862. Lith. by Tholey, 1867, from an original sketch. [The "original sketch," which was done by John R. Chapin, also appeared as an engraving in Robert Tomes' *The War with the South*, published by Virtue & Yorston in 1862.]

Marine

Steam Ship of War Eagle. Built for the Spanish Government . . . by Brown & Bell, New York. Endicott, 1842.

U.S. Harbor & River Monitor Manhattan. Endicott & Co.

U.S.S. Frigate Saranac, off San Juan del Sur, Nicaragua. Sibell.

Miscellaneous Subjects

Phoenix Line, "Safety Coaches" . . . Running between Washington and Baltimore. Time 5 hours. Endicott & Swett.

Rt. Rev. Samuel Seabury, D.D. First Bishop of Connecticut. From the original picture in the library of Trinity College. F. D'Avignon.

Torchlight Procession Around the World. Dedicated to Young America. A. Weingaertner, 1858. [The Atlantic cable celebration.]

Original Drawings

The Library's collections of original drawings were increased by a number of worthwhile items. One of these, the gift of Mrs. Aline Fruhauf Vollmer, a painter and caricaturist of Bethesda, Md., is a charming example of a cobweb painting, a rare type of folk art. This little watercolor portrait of Philippine Welser (1527-80), the commoner wife of Archduke Ferdinand of the Tyrol, dates from about the 1870's, and, according to the label on the back of the carved wood frame, came from the shop of Franz Unterberger in Innsbruck.

The story of cobweb painting in the Tyrol can be found in an article entitled "Zu den Forschungen über die 'Tiroler Spinnwebenbilder,'" by K. Toldt, published in 1953 (p. 165-71) in *Der Schlern*, the Austrian history and folklore monthly magazine, and it has also been told by Ina Cassirer in the April 1956 issue of *Natural History*, the magazine of the American Museum of Natural History. According to their accounts, this little-known art flourished about 200 years ago in a remote valley of the Tyrolean Alps, the indication being that the cradle of the art was in the Puster Valley in the southern Tyrol, especially in the neighborhood of Bruneck.

Folk art of all kinds flourished in this valley, which had a long cultural and artistic heritage, and the local craftsmen found inspiration in the altarpieces and other works of art in the old churches.

These craftsmen were kept busy carving and painting decorative objects for churches and dwellings because there was a constant demand for devotional pictures. One such craftsman, Elias Prunner, who was active in the middle of the 18th century, is credited with the invention of cobweb painting. He used a miniature technique, applying opaque watercolor or India ink and wash with a fine brush made of snipe feathers. Although commonly called "cobweb painting," it was the silky, gossamer web of a certain species of caterpillar found in the Puster Valley which was generally used as the ground. The web was cleaned and stretched on a cardboard frame and was often sized with diluted milk. The finished painting, which could be seen from both sides, was transparent when hung in a window, the unpainted surface showing the texture of the web.

Empress Marie Theresa of Austria bought a number of Elias Prunner's cobweb paintings when she visited Innsbruck in 1765 for the marriage of her son, yet not one signed by him is to be found among the 100 or more examples of the art that are known to exist in Austria. Many of these, however, are the work of Johann Burgman, a pupil of Prunner. Oddly enough, the earliest known picture on a cobweb is not a painting, but an engraving printed by Johann Georg Prunner, a follower and kinsman of Prunner. The art appears to have died out in the Puster Valley with the death of Burgman in 1825.

A revival of cobweb painting occurred in the 1870's in the northern Tyrol. It lasted for a number of years. Franz Unterberger, an enterprising art dealer of Innsbruck, employed a staff of artists to paint

landscapes, rural scenes, and copies of works by Austrian painters. They were especially popular with travelers from America, and Unterberger's shop was so well known that it was mentioned in an article in *Harper's New Monthly Magazine* for April 1879, entitled "Sketches in Tyrol," written by George E. Waring, who described it as "a sort of traveler's headquarters, stored with wood-carvings, Tyrolean knickknacks and a beautiful collection of photographs," and who wrote about the proprietor: "To a stranger the best thing about the shop is Mr. Unterberger himself. He speaks English perfectly, and is a man of the quickest intelligence, and learned in Tyrolean matters."

Not a few of Unterberger's cobweb paintings were brought to America, and, in spite of their fragility, some have survived in public and private collections. According to Dr. Toldt, it was an American who prompted him to undertake the extensive research which led to the preparation of his paper quoted above. This was Prof. L. Hausman, a zoologist of New Brunswick, N.J., whose curiosity about some cobweb paintings with which he was familiar took him to the Tyrol to investigate the subject.

Two original watercolors were a gift from Mrs. Joseph Keppler, Jr., of La Jolla, Calif. One, painted by her husband, is the portrait of Pedro Pinto, Chief of the Maccaw Clan of the Zuñi Indians. The other, a view of the Acropolis, is the work of her husband's father, the late Joseph Keppler (1838-94), next to Thomas Nast the leading political and social cartoonist of his day.

The elder Keppler was born in Vienna and attended the Academy there, receiving a good technical foundation in drawing. He came to the United States in 1865 and settled in St. Louis, whither his father had emigrated after the 1848 revolution. In 1871 he started two German-language

comic papers, *Die Vehme* and *Puck*, neither of which lasted more than a year. In the early 1870's he moved to New York, finding employment with Frank Leslie, and by 1875 he was doing all of the cover cartoons for *Frank Leslie's Illustrated Newspaper*. In 1876 Keppler, together with Adolph Schwarzmann, started another German-language periodical entitled *Puck*, which was so successful this time that within the year it was followed by an edition in English. The two continued side-by-side until the German edition ceased publication in 1898. During the early years Keppler drew nearly all of the cartoons for these periodicals; after his death he was succeeded by his son. Mrs. Keppler also presented a tinted photograph of the elder Keppler, taken in Vienna in the 1860's.

Mrs. Alexander Coles of Shawnee-on-Delaware, Pa., was the donor of an original charcoal-and-watercolor drawing by Alice Barber Stephens (1858-1932), one of the foremost American illustrators of her day. The drawing of Guinevere, done for Tennyson's *Idylls of the King*, is a welcome addition to the Cabinet of American Illustration, established in 1932 to give due recognition to the great school of illustration which reached its peak in the last decade of the 19th century. Mrs. Stephens was one of the early supporters of the project which was initiated through the efforts of the late William Patten, art editor of *Harper's New Monthly Magazine* in the 1880's and 1890's. When Mrs. Stephens died, shortly after the Cabinet became a reality, all of the drawings in her studio were presented to the Library by her son.

Archive of American Graphic Humor

The response to an invitation from the Library to cartoonists whose work appears regularly in *The New Yorker* to contribute original drawings to the Archive of Ameri-

can Graphic Humor, a special collection of social and political cartoons, has been gratifying. Perry Barlow, Whitney Darrow, Jr., Chon Day, Dana Fradon, Arthur Getz, A. S. Graham, Bernard Hollowood, Rea Irvin, Fred Lundy, Reginald Marsh, Charles E. Martin, James Mulligan, William O'Brien, Everett Opie, Garrett Price, Mischa Richter, Charles D. Saxon, Barney Tobey, and Gluyas Williams gave 1,735 original drawings, the overwhelming majority of which had appeared in *The New Yorker*. Drawn between 1935 and 1960, the cartoons satirize nearly every aspect of American life during that period—radio, quiz shows, television commercials, the Depression, subway riders, traffic court, Internal Revenue agents, automobile salesmen, guided missiles, psychoanalysis, bird-watching, sidewalk cafes, teenagers, suburbia, cocktail parties, political conventions, and the Nation's Capital during World War II, to mention but a few.

The Library's holdings of original cartoons by Thomas Nast, famed for his crusade against the Tweed Ring in New York City, were increased during the year by two apparently unpublished drawings—one, entitled "Herr Most's Address," relating to the anarchist activities of Johann Most in 1886, the other a caricature of James G. Blaine reaching for the famous "Mulligan Letters," which played a prominent role in the presidential campaign of 1884.

Three original drawings were added to the Library's collection of approximately 1,100 cartoons drawn by the late Clifford Berryman, who was on the staff of the *Washington Evening Star* for many years and was a Pulitzer Prize winner in 1944. Two of them came from the estate of the late Maurice M. Moore of Minneapolis. They are entitled "Some of them just Shoot up Without Much Coaxing" and "The Lively Leader" (namely, Charles Evans Hughes), and are concerned with the Republican Party and the presidential

campaign of 1916. The third, the gift of Mrs. G. B. Springston of Bethesda, Md., is an excellent drawing of Theodore Roosevelt and the "Teddy bear," a Berryman invention which has taken its place alongside other popular symbols created by famous cartoonists, such as Nast's donkey and elephant and Homer Davenport's hulking figure which symbolized the trust.

Photographic Negatives and Prints

The most notable addition to the photograph files is a collection of nearly 4,000 negatives relating to the iconography of the "Four Continents," presented by the Cooper Union Museum for the Arts of Decoration, in New York City. They accompanied a collection of decorative objects bequeathed to the museum by the late James Hazen Hyde, collector and bibliophile, who lived in Paris for many years.

The personification of the "Four Continents"—Europe, Asia, Africa, and America—with all of their accouterments and paraphernalia, was a favorite motif of artists from the time of the discovery of America until the beginning of the present century. The subject interested James Hazen Hyde, and during the course of years of research in various European countries he collected many manifestations of the theme. He hoped eventually to publish his findings in a work embracing both the major and minor arts, and for this purpose he had photographs taken of everything he could find, amassing what is probably the most complete collection of allegorical representations of the "Four Continents" in existence. A book never materialized, but he published two articles on the subject: "The Four Parts of the World in Old-Time Pageants and Ballets," which appeared in *Apollo* for December 1926 and January 1927, and "L'Iconographie des quatre parties du monde dans

les tapisseries," published in *Gazette des beaux-arts* for November 1924.

Although the collection is devoted primarily to the iconography of the "Four Continents," it will be useful for pictorial study in other subjects as well. It may also prove to be a source for photographs of objects and buildings no longer in existence after two World Wars, or for other reasons now impossible to see at first hand.

The earliest photographs indicate that Hyde was at first interested only in the personification of America by European artists. Then, apparently noticing that she most frequently appeared together with Europe, Asia, and Africa, he expanded the scope of his project to include them all. Nevertheless he continued to photograph material relating to America, particularly that dealing with Columbus and with the American Revolution.

Hyde's interest in the personification of Europe naturally led to his including personifications of her nations, which often were represented with her. These figures populate political allegories of the 17th and 18th centuries, which consequently are well represented in the collection.

The "Four Continents" themselves appear together in many media and iconographical contexts as a direct result of the extraordinary expansion, in the 16th and 17th centuries, of European interest in and knowledge of the world. The decoration of Jesuit churches and libraries was one, for the missionary work of the Jesuits provided such subjects as the "Four Continents" being converted to Christianity, receiving the Rosary, worshiping the Sacred Heart, and venerating Ignatius Loyola, Francis Xavier, and other saints. Most of the painted ceilings, altarpieces, drawings, and engravings are located in southern Germany and Austria, but the collection also includes many works in Czechoslovakia and Hungary.

There are allegories of commerce, involving not only the "Four Continents," but also detailed renderings of shipping activity, of all kinds of navigation instruments and practices, and of the costumes and customs of exotic peoples. In addition, there are a great many title pages of maps and atlases, the work of Mercator, Hondius, and their successors, decorated with from quite simple to elaborate developments of the theme.

Hyde also sought the sources of "Four Continents" iconography, which he seems to have found principally in Alexandrian and Roman coins and in Roman sculpture showing the Ptolemaic headdress, made from the skin of an elephant's head, and the crocodile of the Nile. The former was to become a consistent, and the latter an occasional, attribute in representations of Africa.

The personifications of the "Four Continents" made their appearance in nearly every medium of artistic expression in Europe for 4 centuries. Most of the 16th-century material consists of engravings by German and Netherlandish artists, though the figures also appear in Augsburg silver and French furniture. In the 17th and 18th centuries they penetrated nearly every aspect of decoration and courtly entertainment, from St. Petersburg to Portugal: palace and chapel painted ceilings and murals, stucco sculpture, marble reliefs, garden statuary, wall paneling, tapestry, furniture, carriages, ballets, masques, carrousels, fireworks, triumphal arches, ceramics, and metalwork. The theme was so ubiquitous that it percolated down into the crafts of Austria-Hungary, represented mainly in this collection by Bohemian glass.

Through the 19th century and into the 20th, it was still used with varying degrees of seriousness. The Hyde collection terminates in time with the marquetry doors of a Stockholm motion-picture theater, on

which the great stars of the time, including Greta Garbo and Joan Crawford, represent the continents.

Another extensive gift of negatives came from the Washington *Evening Star*, which offered to turn over to the Library all negatives of news photographs taken by staff photographers which are no longer needed for their files. As it had been the practice of the newspaper to discard the surplus negatives after 2 years, this will mean the preservation of a great deal of documentary material and portraits of prominent persons which would otherwise be lost to posterity. Approximately 17,000 negatives have been received so far.

Welcome additions to the Library's holdings of artistic photography, which include the work of Clarence White, Gertrude Käsebier, Arnold Genthe, and others, are six photographs by Man Ray, the American-born painter, sculptor, and photographer, who has been living in Paris for a number of years. These are portraits of Marcel Duchamp, James Joyce, Sinclair Lewis, Pablo Picasso, and himself, as well as one of his rayographs—an abstract subject made, without a camera, with three-dimensional objects placed on light-sensitive paper. The latter, signed in pencil and dated 1927, is a gift from Jacob Zeitlin of Los Angeles, Calif.

An unusually handsome group of pictorial photographs taken by the late Dr. Sidney S. Jaffe was presented by his son and daughter, Dr. Victor Jaffe of Washington, D.C., and Mrs. Ernestine Jaffe Maule of Sarasota, Florida. The elder Dr. Jaffe, a prominent Washington dentist, was one of the top-ranking amateur photographers in America, a member of the Photographic Society of America and the Royal Photographic Society of Great Britain, and a frequent prize-winner at exhibitions all over the country. One-man shows of his work were held at the National Arts Club and the Smithsonian Institution.

Among the 142 prints in the collection (many of them mounted for exhibition, some with their blue ribbons still attached) there are studio portraits and figure studies (which were his special delight), an impressive study of the Lincoln statue in the Lincoln Memorial, and a portrayal of the concourse of Pennsylvania Station in New York City as seen from above. More numerous, however, are the photographs taken during many trips to Mexico and Guatemala. His interest lay not only in the dramatic landscapes and old churches but especially in the people of the towns and small villages engaged in everyday occupations—weavers, potters, and basket-vendors on their way to market with their donkeys or oxcarts. Other fascinating subjects include a Good Friday procession at Amecameca, the smoking volcano which erupted in a cornfield at Parícutín, fishermen on Lake Patzcuaro in an early-morning mist, and the interior of a typical Mexican kitchen in a city house.

A sampling of the multitude of other photographs added to the collections will give some idea of the wealth and diversity of material in the year's acquisitions. Several hundred photographs of Greece were given by Frederic G. Renner of Washington, D.C., who, as Chief of the Range Division of the Soil Conservation Service of the United States Department of Agriculture, went to Greece in 1946 for the Agricultural Rehabilitation Division of the United Nations Relief and Rehabilitation Administration to direct a mission of agricultural scientists in a survey of the Vouraikos watershed. The photographs taken by Mr. Renner to document the survey reveal graphically the conditions in the mountainous area, where farmlands and forests had been denuded by centuries of overgrazing and by primitive methods of cultivation.

Mrs. Arthur M. Blake of Baltimore, Md., contributed 72 photographs of the excavation and construction of the Panama

Canal, which Col. George W. Goethals gave to her father when he visited the Canal Zone in 1908. Mrs. Blake was also the donor of an album of photographs and postcards showing the city of Messina, Sicily, after it had been destroyed by an earthquake in December 1908. The photographs were taken by Mrs. Blake's husband, who arrived in Messina within 24 hours of the disaster to take part in the relief work. This is described in accompanying clippings of articles from the *New York Evening Post*, written by Frank J. Mather, Jr.

Another album of interest was a gift from Abbot Low Moffat of Washington, D.C., who, as Chief of the Division of Southeast Asian Affairs of the Department of State, visited Indonesia in 1946. The album of photographs, relating to the struggle for Indonesian independence, was presented to Mr. Moffat by the Minister of Economic Affairs of Indonesia.

Posters

The Library's extensive poster collection, which has been described in a previous report, was increased by a number of worthwhile items. A fine group of 52 German film posters purchased during the year includes designs by Isobel Baumgart and Hans Hillmann. These, in particular the ones by Hillmann, are outstanding in their versatile use of contemporary design techniques: collage, photomontage, and combinations of these processes. As is the case with so many of the better contemporary posters, the unmistakable influence of a number of the more prominent styles of modern art—cubism, dadaism, abstract expressionism, and the Bauhaus school—can be clearly discerned. The totality with which design and graphic elements have been integrated and the manner in which this is achieved indeed sharply separate these current examples from the traditional concepts of poster art.

Much of the same commentary applies to a colorful selection of advertising, travel, film, and other posters received from Jack Perlmutter, the well-known Washington artist, who collected them last year while in Japan on a Fulbright professorship. The Japanese tend to place particular emphasis upon the calligraphic possibilities of design layout, as is only natural when the characteristics of their script are taken into account.

Among the most attractive of the contemporary posters are a number of Polish film and exhibition posters obtained from CWF (Centralna Wynajmu Filmów), the central film exchange in Warsaw. Sixty of these have been selected for an exhibit to be circulated by the Smithsonian Institution Traveling Exhibition Service during the coming year. They include a representative sampling of some of the leading Polish artists of today—Jan Lenica, Waldemar Świerzy, Henryk Tomaszewski, Wojciech Zamecznik, and others. The high artistic quality displayed throughout and the vivid contemporaneity of style, entirely uninhibited by Marxist restrictions, make these posters all the more remarkable tokens of the unquenchable creative spirit of the Polish artists, who, after a decade of restriction, were suddenly allowed complete freedom to experiment in styles till then forbidden to the Communist world.

From Woodward & Lothrop, Inc., of Washington, D.C., the Library received as a gift a selection of 50 French posters from the period of World War I. These include work by Steinlen, Faivre, Poulbot, and Lucas, among others, and make a most valuable addition to the collections. They were originally gathered by Donald Woodward during his tour of duty in France as a United States Army officer. Among the pieces of particular interest are five proof impressions signed in pencil by the artists,

and in each instance the Library owns the published poster.

Fritz Eichenberg of Yonkers, N.Y., a member of the Pennell Fund Committee, presented 11 circus posters which were printed in Hamburg, Germany, in the 1890's by Adolph Friedländer, whose lithographic press furnished the posters for circuses in several European countries. These provide a fascinating documentary record of actual circus personalities—an amazing group of fat people, strong men, and outright freaks—and thereby also a record of what appealed to at least one phase of the popular imagination during the *fin de siècle*.

Greeting Cards

Some years ago a visitor asked the Prints and Photographs Division whether the Library would accept as a gift a collection of greeting cards, the gathering of which had been her hobby for some time. When told that it would indeed be welcome, she promised to send the cards to the Library as soon as the organization of her collection had been completed and the right boxes to house it had been found. Nellie B. Sergeant, a retired New York high school English teacher, was the lady who had collected the cards so zealously. After every Christmas or other holiday season, her friends, knowing of her interest, would send her boxes and shopping bags full of greeting cards, from which she selected what she considered to be the most choice.

It was not until after Miss Sergeant's death (in June 1960) that the collection reached the Library, for she had deferred sending them in order to add new cards or make some refinement in her system of classification.

The 86 boxes, which arrived at the end of the year, contain an estimated 25,000 cards. These were carefully labeled and were accompanied by a typed inventory describing the contents, often with com-

ments. Some of the cards are arranged by subjects, such as "Americana," "Birds," and "Transportation and Travel"; some by country of origin; and others by publishers, such as the American Artists Group, Hallmark, and Henri Fayette. One box, labeled "One World," contains Christmas cards from Americans engaged in foreign service of one kind or another in all parts of the world. A box of 19th-century American and English exemplars, some dating from the 1850's, contains "reward of merit" and "hidden name" cards, as

well as Christmas, New Year, and birthday cards.

Thus another year has passed with the collections continuing to grow, becoming increasingly useful as hitherto missing pieces fall into place to make more meaningful the pictorial record of man's life and achievements.

ALICE LEE PARKER

JEANNE TIFFT

MILTON KAPLAN

PETER BRIDGE

Prints and Photographs Division

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SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

Africa South of the Sahara: An Introductory List of Bibliographies. Compiled by Helen F. Conover. 1961. Free upon request from the General Reference and Bibliography Division, Library of Congress, Washington 25, D.C. An annotated listing of about 30 bibliographies selected as particularly useful for libraries, universities, and study groups beginning collections on Africa.

The American Civil War: A Selected Reading List. Compiled by Donald H. Mugridge. 1960. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price 25 cents.

Biographical Sources for the United States. Compiled by Jane Kline. 1961. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price 40 cents. This annotated bibliography serves as a guide to current biographical information about living Americans, especially those who have made notable contributions to the arts and the professions, to business and corporate enterprise, and to military and civilian affairs.

Civil War Photographs, 1861-1865: A Catalog of Copy Negatives Made from Originals Selected from the Mathew B. Brady Collection in the Prints and Photographs Division of the Library of Congress. Compiled by Hirst D. Milhollen and Donald H. Mugridge. 1961. For sale by the Photoduplication Service, Library of Congress, Washington 25, D.C. Price 75 cents. The 1,047 copy negatives here listed are more than a mere selection; they have been carefully chosen to include the best and most interesting photographs of the several kinds into which a notable collection of Civil War subjects may be classified. Separate indexes of "Identified Photographers,"

"General Subjects," and "Specific Subjects and Persons" enhance the usefulness of the catalog.

A Guide to Historical Cartography: A Selected, Annotated List of References on the History of Maps and Map Making. Compiled by Walter W. Ristow and Clara E. LeGear. Second edition, revised. 1960; reprinted 1961. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 35 cents.

Official Publications of British East Africa: Part I. The East Africa High Commission and Other Regional Documents. Compiled by Helen F. Conover. 1960. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 60 cents.

Robert W. Woolley: A Register of His Papers in the Library of Congress. 1960. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 30 cents.

Serials for African Studies. Compiled by Helen F. Conover. 1961. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Price \$1. This bibliographical guide lists more than 2,000 titles of periodical publications concerned with Africa. They represent institutional serials, such as journals, annual reports, and memoirs, as well as independent magazines published in Africa and abroad.

Works of Miguel de Cervantes Saavedra in the Library of Congress. Edited by Francisco Aguilera. 1960. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$1.25. In addition to 459 bibliographical entries for editions of *Don Quixote* and the lesser works of Cervantes, there are reprints of four articles concerning the Cervantes collection which originally appeared in the *Quarterly Journal of Current Acquisitions*.